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An Examination of Compositional Techniques in Selected Organ Solo Compositions of Naji Hakim.

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AN EXAMINATION OF COMPOSITIONAL TECHNIQUES IN SELECTED ORGAN SOLO
COMPOSITIONS OF NAJI HAKIM

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

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PREFACE

One of the most talented Lebanese composers of the latter half of the twentieth century living in France is Naji Hakim. He is a very versatile and prolific composer whose works include solo organ compositions, organ duos, chamber music for various instruments and voice combinations, harpsichord solos, guitar quartets, harp solos, orchestral works, and oratorios. He and his wife co-authored a book entitled *Guide Pratique d'Analyse Musicale*.

Naji Hakim's organ solo works have become fairly popular in the 1990's, and many have been performed by organ virtuosos throughout the world. These include such great artists as Simon Bertram, Amy Johansen, Adrian Gunning, George Lucktenberg, Leonard Raver, Simon Preston, Marie-Bernadette Dufourcet (the composer's wife), and the composer himself. His organ solo compositions, mainly programmatic and symphonic in scope, include three-movement or four-movement works based on Biblical verses, Gregorian chants or poetry. He has also written several sets of miniatures, which are very short organ solos. Expressions, a set of 15 liturgical pieces, and Mariales, a set of five pieces based on Gregorian themes, are two examples of this genre.

The purpose of this study is to examine the compositional techniques used by Naji Hakim in organ solo compositions written between 1983 and 1993. The study will concentrate only on five of the published works written in that time frame. These were chosen because they are believed to be the most significant works of the aforementioned period. An examination of the compositional techniques used by Naji Hakim should enable the reader to have a better grasp of the influences (both past and present) on the composer's style. As would be expected, the composer simulates styles of older composers as well as some of his contemporaries. These include his use of traditional and non-traditional formal structures used together with a non-tertian harmonic language based on modal scales and Gregorian chant, as well as hocket techniques, quotation techniques, minimalist techniques, and mathematical formulae. Such a study should also aid the organist in a valid interpretation of the organ works embracing this ten-year period.

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ABSTRACT

Naji Hakim is one of the most talented Lebanese composers of the latter half of the twentieth century residing in France. His prolific output includes works for varied media including organ solos, organ duos, chamber music for varied instrument and voice combinations, guitar quartets, orchestral works, and oratorios.

The goal of this study is to examine the compositional techniques used by the composer in five of his major published works for solo organ written between 1983 and 1993. The compositions chosen are Memor, Rubaiyat, Hommage à Igor Stravinsky, The Embrace of Fire and Symphonie en Trois Mouvements. Hakim's use of traditional formal structures, modified traditional formal structures, ostinati, modal scales, Gregorian chant, mathematical formulae, hocket techniques, quotation techniques, cyclical techniques, and minimalist techniques were investigated, and similarities to some of his contemporaries as well as older composers are discussed. The study concludes with a summary of the analysis and inferences drawn by the researcher.

CHAPTER 1

A BIOGRAPHICAL SKETCH OF NAJI HAKIM

Naji Hakim was born in Beirut, Lebanon in November 1955. He began piano lessons at age seven and organ at age 14. In 1975 he came to Paris, France to study Engineering at the École Nationale Supérieure des Telecommunications. He also studied organ with Jean Langlais (1907-1991) at the same time. After graduating as an Engineer, he enrolled at the Conservatoire National Supérieur de Musique de Paris in the classes of Roger Boutry, Jean-Claude Henry, Marcel Bitsch, Rolande Falcinelli, Jacques Casterede and Serge Nigg. There he obtained a Premier Prix in Harmony, Counterpoint, Fugue, Organ, Improvisation, Analysis, and Orchestration. During his student years, first prizes were won at International organ competitions in the Netherlands (Haarlem), in Germany (Nuremberg), in France (Beauvais, Lyon, Strausbourg, and Rennes), and in England (St. Alban's).

Naji Hakim has emerged as one of the most imaginative organ composers in France during the second half of the twentieth century. Two of his organ works have been awarded first prizes in

international composition competitions. In Paris of 1984, Les Amis de l'Orgue awarded him a first prize for his Symphonie en Trois Mouvements. Later, in 1986 he won the International Competition in Memory of Anton Heiller for The Embrace of Fire (Collegedale, Tennessee). The Academie des Beaux Arts awarded him the Prix de Composition Musicale André Caplet in 1991.

Corliss Richard Arnold mentions in his book Organ Literature: A Comprehensive Survey,¹ that there are at least five identifiable styles in French organ works of this era. He lists them as symphonic writing, literature based on Gregorian melodies, program music (both religious and secular), coloristic or impressionistic composition, and compositions constructed in new advanced techniques of the twentieth century. It must be noted too that developments during the mid-nineteenth century facilitated new possibilities in writing for organ. These developments included: extended manual and pedal compass, the addition of three or more manuals, the addition of one or more expressive divisions, and the use of a ventril system which permits the organist to add or remove groups of stops (sets of sounding pipes) from each division, thus facilitating smooth crescendi and decrescendi. The organ thus became an "orchestral instrument" because of the wide variety of timbre possibilities, some of which emulated orchestral instruments and the great expressive capabilities. The five identifiable styles in French organ works

¹Corliss R. Arnold, Organ Literature: A Comprehensive Survey, Volume 1. (Methuchen, New Jersey and London: The Scarecrow Press, 1984), pp. 212-223.

mentioned by Arnold are to be found in Naji Hakim's organ works, and his music is directly linked to influences of the symphonic organ of the mid-nineteenth century.

As an organ student at the Conservatoire Supérieur in Paris, Naji Hakim heard and played organ symphonies composed by Louis Vierne (1870–1937), a composer who brought this genre to its zenith during the early part of the twentieth century, and by Marcel Dupré (1888–1971). The influence of this genre is seen in Hakim's mammoth Symphonie en Trois Mouvements. It has many of the characteristics often associated with the organ symphonies of Vierne and Dupré: large-scale works that demand an instrument capable of a vast range of coloristic effects and dynamics, virtuosic movements that are often toccatas using sonata allegro design, and slower movements that are reminiscent of symphonic poems.

Perhaps one of the most important influences on Hakim's compositional style has been the Catholic Church. Late French Romantic and early twentieth-century church organists and organ composers frequently wrote literature based on religious topics, concepts and philosophies. One notes works based on Gregorian chant, Biblical stories, Bible verses, and themes from religions of other cultures. Hakim also uses this concept in some of his works and it should be mentioned that four composers who influenced him in this regard are Marcel Dupré, Jean Langlais, Olivier Messaien (1903–1992), and Jehan Alain (1911–1940).

Furthermore, the marvelous acoustical environment of the French churches as well as its instruments has been responsible for another characteristic of his style which has its roots in

improvisation. It is this environment that has allowed Hakim as well as his predecessors to explore many impressionistic effects through improvisation. The result of these experiments is often organ music that evokes a "wash of sound". This effect is produced by a combination of impressionistic techniques such as tying over the barline, using obscure and undulating chromatic harmonies, and using whole-tone scales. Hakim's Symphonie en Trois Mouvements displays this feeling of improvisation.

He has been appointed to several important posts as organist. His first important post was in 1985 at the Basilique du Sacré Coeur. He held this post until 1993 when he subsequently became organist at the Église de la Trinité where he succeeded Olivier Messiaen. He is currently Professor of Musical Analysis at the Conservatoire Nationale de Région de Boulogne-Billancourt and visiting Professor of Organ, Improvisation, Analysis, and Composition at the Royal Academy of Music in London, England. He broadcasts and records frequently, and his compositions have been featured on several compact discs, with performances by himself and other notable organists. He is much in demand as a recitalist with engagements for concerts and masterclasses, which have taken him all over the world.

The composer has acknowledged that his harmonic language is influenced by Olivier Messiaen and Jean Langlais. He also acknowledges an admiration for Stravinsky, Ravel, Rimsky Korsakov, Bach, and Beethoven.

CHAPTER 2

ANALYSIS

Introduction

In this chapter, after briefly introducing each of the five works under study (Symphonie en Trois Mouvements, Rubaiyat, Memor, Hommage à Igor Stravinsky and The Embrace of Fire), the concept of Form as related to music of the twentieth century in general will be explained, followed by a discussion of the types of forms used by Hakim (such as simpler repeat forms, theme and variations, and composite/hybrid forms). Thereafter, other characteristic innovative techniques will be examined including the use of Gregorian chant, ostinato patterns, quintal, quartal, and secundal harmonies, hocket and echo techniques, mathematical formulae, quotation techniques, and cyclical techniques.

The Symphonie en Trois Mouvements is a three-movement work in which each movement illustrates a verse of the Bible. The first, "I came that they may have life, and have it more abundantly" (John 10/10), is an Allegro constructed according to the arithmetical

series of Fibonacci. Please see page 98 for a more detailed discussion. The number of sixteenth notes increases following the first 13 terms of the series. The second movement, Moderato, evokes a verse of Psalm 117, "...and the faithfulness of the Lord endures forever". The work ends with a Vivo in rondo form ("O sing unto the Lord a new song; sing to the Lord, all the earth!"). This verse of Psalm 96 contains cyclical appearances of the themes of the preceding movements, as well as quotations of the Gregorian melody Cantate Domino. The first performance of this work was given by the composer in December 1984 at the Madeleine in Paris.

Rubaiyat (1990) is a symphonic suite in four movements. The title comes from the work of the Persian Poet Omar Khayyam (1048-1131). Peter Avery reports in his book The Rubaiyat of Omar Khayyam (1979)² that the Rubai (plural Rubaiyat) is a two-lined stanza of Persian poetry in which each line is divided into two hemistichs making four altogether. The first, second, and fourth hemistichs must rhyme with each other, but the third need not rhyme with the other three. Each rubai is a separate entity and not part of a sequence.

According to the composer, the first movement, Deciso, presents all the thematic material of the entire work. The Ostinato (second movement), is a set of free variations centered around an obsessive trochaic cell. Molto Vivace, a very rhythmic dance-like scherzo, leads to the finale, Allegro Agitato. The composer describes

²Peter Avery, The Rubaiyat of Omar Khayyam, (New York: Avenel Books, 1979), pp. 4-29.

the latter as a vehement expression of the passion underlying the whole movement. The first performance of this work was given by David Titterington at the Ripon Cathedral in August of 1990.

According to Naji Hakim, Memor (1989) continues the spiritual trajectory of his earlier works (which include Symphonie en Trois Mouvements and The Embrace of Fire). The work is dedicated to the memory of Louis Brunet (father of a friend of Hakim) and is a testimonial of Christian faith in eternal life. The work begins with a long rhythmic section which is followed by a funeral march. After recalling the liturgy of the Easter Vigil (Lumen Christi and Deo Gratias), the piece culminates with a toccata, using the Gregorian theme of the Easter vespers (Ego dormivi, et somnum cepi ; et exsurrexi, quoniam Dominus suscepit me, alleluia). This composition was completed in May 1989, and premiered by the author in August of the same year at Kings College Chapel, Cambridge.

Hommage à Igor Stravinsky (1986) is a composition in three movements, which presents contrasting colors and dynamics with short cyclical melodic and rhythmic motives. Gregorian chant is used in this work. The Prelude is a variation on traditional song structure. The Danse, which follows, is a fugato, with a coda based on the characteristic pedal ostinato of the movement. The brilliant Finale adopts a non-traditional approach to variation technique. Some of the variations are linked together by interludes while others are not. This work was completed in Bayonne in August of 1987, and it was premiered by the composer in November of 1987 at the Royal Festival Hall in England.

The Embrace of Fire is a three-movement work based on Gregorian chant themes. In the author's notes about this work, he mentions that man moves within the physical limits of the Flesh, Space, and Time. Joys, Sorrows, Union, and Separation punctuate his existence, which wends inexorably towards death. The title of the composition is inspired by the icon of the Trinity by Roublov. It is based on the scriptures and may be seen as an Act of Faith in the Great Beyond. The first performance of this work was in April of 1986 by Leonard Raver in America.

Forms Used By Naji Hakim

Mary Wennerstrom writes in Aspects of Twentieth Century Music (1975)³ that form implies the organization of materials into a meaningful whole that can be apprehended aurally as an aesthetic complex. She notes further that composers have had many different views of form. Understanding twentieth-century music requires a comprehension of the materials that are being employed. The listener must realize that any event in any parameter (pitch, duration, timbre, or dynamics) can have a formative function in the music thus contribute to the resultant shape of the piece. In the Hakim works, the understanding of pitch-class relationships is the key to defining the formal structure of some of the pieces. In addition, the consistent principles of restatement, contrast, and variation are valid for this as for any other century. Structure in the twentieth-century is thus a result of a combination of old "forms," new vocabulary, and innovative shaping processes.

³ Mary Wennerstrom et al... Aspects of Twentieth-Century Music, (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1975), pp. 1-64.

Traditional Forms:

Arch forms (types of ternary form, simple and complex) and modified versions of traditional forms are abundant in Hakim's music. Simpler forms of this type can be found in the second movement of Symphonie en Trois Mouvements and the first movement of The Embrace of Fire which are in ternary form (ABA'). (See Figures 1 and 2 below)

A	B	A'
p. 11, lines 1-2	p. 11, line 3 to p. 17, line 2	p. 17, line 2 to p. 19, line 4

Figure 1. Hakim, Symphonie en Trois Mouvements, Movement II,
Formal Structure.

A	B	A'/C
mm. 1-44	mm. 45-57	mm. 58-59

Figure 2. Hakim, The Embrace of Fire, Movement I,
Formal Structure.

Movements I and II of Rubaiyat are in arch form and seem to simulate the wording structure of the poetry on which the works are based. In the first movement the form is A B A C D E C A B A, while in the second movement it is A B C B' A'. (See Figures 3 and 4 on the following page.)

A	B	A
mm. 1-15	mm. 16-36	mm. 37-46
C	D	E
mm. 47-62	mm. 65-86	mm. 88-101
C	A	B
mm. 108-116	mm. 122-136	mm. 137-153
A		
mm. 154-164		

Figure 3. Hakim, Rubaiyat, Movement I, Formal Structure.

A	B	C
mm. 1-7	mm. 8-16	mm. 17-33
B'	A'	
mm. 34-48	mm. 49-66	

Figure 4. Hakim, Rubaiyat, Movement II, Formal Structure.

A traditional five-part form is observed in Movement III of The Embrace of Fire (Introduction A B A Coda). This is illustrated in Figure 5 on the following page.

Introduction	A	B
m. 1	mm. 2-8	mm. 9-17
A	Coda	
mm. 18-24	mm. 25-27	

Figure 5. Hakim, The Embrace of Fire, Movement III,
Formal Structure

Modified Traditional Forms:

Modified traditional forms are those that are altered in a variety of ways including structure, key relationships, and sequence of events. The first movement of Hommage à Igor Stravinsky, is in a type of arch form represented as (A B A B C D E F B' A' B' F'), where F' is actually a combination of A and B. Normally, F' should have been a repetition of A or A'. (See Figure 6 on the following page.)

Movement III of Rubaiyat contains a modified type of ternary form, which resembles sonata form in structure. Its sections are A B C B A' B Coda. The C and D sections contain some thematic fragments previously presented in B. The researcher is aware that this form is traditionally based on key relationships between the main themes (mainly tonic/dominant or other related keys).

A	B	A	B
mm. 1-3	mm. 4-5	mm. 6-8	m. 9
C	D	E	F
mm. 10-24	mm. 25-48	mm. 49-59	mm. 60-73
B'	A'	B'	F'
m. 74	mm. 75-76	m. 77	m. 78

Figure 6. Hakim, Hommage à Igor Stravinsky, Movement I,
Formal Structure.

In this movement, there are no such key relationships. It is the structure that bears similarity as well as the fact that the traditional sonata form usually comprises two main themes in the exposition and recapitulation. This is true in this movement. Section C and D could hypothetically represent the development section, since thematic fragments from B are apparent. Figure 7 below illustrates the formal structure of the movement.

A	B	C	D
mm. 1-17	mm. 18-36	mm. 37-49	mm. 50-56
A'	B	Coda	
mm. 57-73	mm. 74-81	mm. 82-106	

Figure 7. Hakim, Rubaiyat, Movement III, Formal Structure.

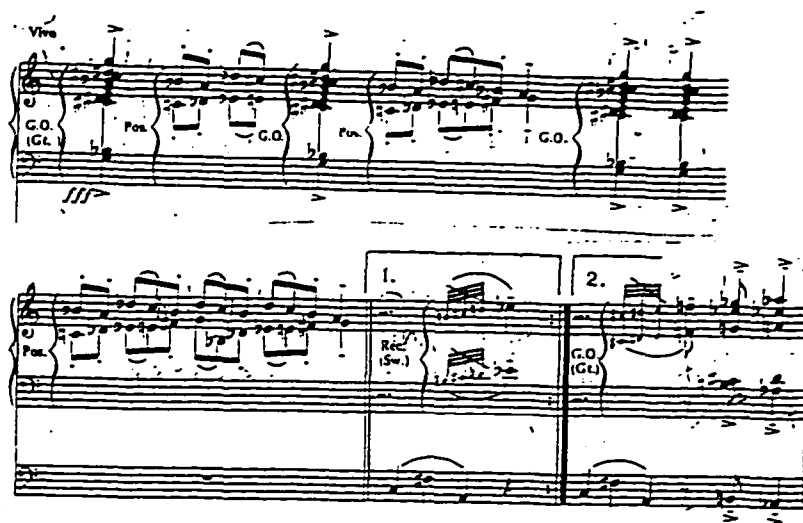
In the third movement of Symphonie en Trois Mouvements, the composer uses rondo form. The piece is divided into a principal A section that alternates with five different contrasting sections. The return of the principal A section is always modified from the original statement through transposition (melodic and harmonic), elongation of segments of the main theme, hocket techniques, and thematic inversion. Figure 8 below represents the formal structure of the piece.

A	B	A'	C
mm. 1-4	mm. 5-24	mm. 25-29	mm. 30-65
A''	D	A'''	E
mm. 66-70	mm. 71-85	mm. 86-89	mm. 90-100
A''''	D'	A'''''	Coda
mm. 101-106	mm. 107-108	mm. 109-113	mm. 113-116

Figure 8. Hakim, Symphonie en Trois Mouvements, Movement III, Formal Structure.

The A section (mm 1-4, p. 20) is composed of a G minor diminished 7th chord with an added D# struck on the great manual. This is followed by an "answer" (on the positiv manual) of four eighth notes. The previously mentioned chord is again struck then followed by the eighth-note motive now lengthened to 6 notes. Thereafter when the chord is played twice, the eighth-note motive is elongated to

12 notes. The pedals then enter with three quarter notes C^{\flat} , F^{\sharp} , A^{\flat} which lead to a repetition of the section. (See Example 1 below)



Example 1. Hakim, *Symphonie en Trois Mouvements*,
Movement III, page 20, mm. 1-4.

The A' section (mm. 22-29, page 22) has the opening chord transposed to B major with added C^{\flat} 's. The four eighth notes are now transposed up a semitone in both the right and left hands. The second time the eighth-note idea appears it is lengthened to 6 notes and ends on a chord of quarter note duration. The third appearance of the eighth-note motive is elongated by repetition to 19 notes. When this section is repeated in its entirety, the second ending has three pitches in eighth notes D^{\flat} , C^{\sharp} , B^{\flat} , played four times before settling on an A^{\sharp} in the right hand. Thereafter there are two acciaccatura flourishes and a cadence that appears to be polytonal (the right hand is assigned a C major chord, the left hand a B

minor/major chord with a flattened 5th, and the pedal a B⁷ and F#).
(See Example 2 below.)

The image shows three systems of musical notation for piano and guitar. The first system is marked 'Tempo primo' and 'fff'. It features a piano part with a bass line and a guitar part with a treble line. The second system is marked '1.' and 'Rec. (Sm)'. It features a piano part with a bass line and a guitar part with a treble line. The third system is marked '2.' and 'G.O. (Gt.)'. It features a piano part with a bass line and a guitar part with a treble line.

Example 2. Hakim, *Symphonie en Trois Mouvements*, Movement III, page 22, mm 25-29.

In the A'' section (mm 66-70, page 24-25) the first chord has been altered to a C# minor polychord over a Bb major 7th polychord with a missing 3rd, followed by the eighth-note motive placed an octave lower. The right hand notes are now harmonized in thirds. The second time the eighth-note figure is played there are 6 notes, and at the third repetition a three-note idea is repeated 5 times. The opening chord that began this section is then transposed up a semitone, but the eighth-note motive remains the same. This opening

sonority is prolonged when at the end of m. 66 it is struck twice and then a third time at the beginning of m. 69. (See Example 3 below.)

The image displays three systems of musical notation. The first system consists of a piano part (left) and a string part (right). The piano part has markings 'Poco più lento' and 'Poco pesante'. The string part has markings 'G.O. (G.A.)' and 'Pon.'. The second system shows a piano part and a string part with the marking 'poco stringendo'. The third system shows a piano part and a string part with markings 'G.O. (G.A.)' and 'Pon.'.

Example 3. Hakim, Symphonie en Trois Mouvements, Movement III, p. 24, lines 4-5, to p. 25, line 1.

The A''' section is seen at mm. 86-89, on page 26. This time there is thematic inversion. The initial chord of the A section is placed in the pedals and the eighth-note idea is harmonized quartally and quintally. There is altering of the eighth-note figure by the addition of material reflected in the Eb major sonorities

spelled as D \sharp , G \sharp , and Bb with an added E \sharp , played 6 times. (See Example 4 below.)

The image shows a musical score for two staves. The top staff is for the violin, marked 'Vive staccato'. The bottom staff is for the piano, featuring a complex initial chord in the right hand, which is identified by a bracket and the text 'Initial chord as pedal sonority'. The score includes first and second endings, with 'ATTAC' and 'poco ritenuto' markings.

Example 4. Hakim, *Symphonie en Trois Mouvements*,
Movement III, mm. 86-89, lines 3-4, p. 26.

In the A'''' and A'''' sections of this piece (mm. 101-104, page 28; and mm. 109-113, page 29 respectively), the remarkable alterations are segmentations of the eighth-note motive from four to two notes, as well as extensive lengthening of the same motive to as many as twenty-eight notes. This is achieved by repetition of selected fragments. The initial chords are also different from the original version. (See Example 5 on the following page.)

Tempo primo

TUTTI

fff

The image displays four systems of musical notation for piano accompaniment. The first system is marked 'TUTTI' and 'fff'. The notation includes various chords and melodic lines for the right and left hands, with some parts marked 'C.O. (C.G.)' and 'Pon.'. The second system continues the musical material. The third system shows a more complex texture with multiple voices. The fourth system features a prominent melodic line in the right hand, with the word 'simile' written above and below it, indicating a similar texture to the previous system.

Example 5. Hakim, Symphonie en Trois Mouvements, Movement III, mm. 101-102, p. 28; and mm. 109-111, p. 29.

Use of Variation Forms:

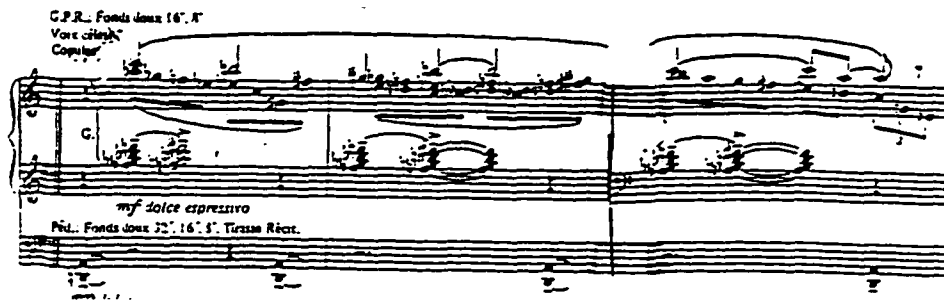
According to Wennerstrom the idea of variation-development finds its way into twentieth-century music at all levels of composition, since many pieces are constructed by varying the presentations of the same basic idea. She writes that, "These ideas can be as specific as the maintenance of one series of pitches, or can center on a more general concept such as melodic contour."⁴ Stefan Kostka in Materials and Techniques of Twentieth-Century Music (1990)⁵ mentions that many sets of sectional variations have been composed in the twentieth-century. He gives Ravel's hyperemotional and tonal Bolero (1927) and Babbitt's cerebral and atonal Semi-Simple Variations (1957) as examples. The author relates that while these compositions use original themes, others such as Ralph Vaughn Williams's Fantasy on a Theme by Thomas Tallis (1910) and Zoltan Kodaly's Variations on a Hungarian Folksong (1939) used borrowed material for their themes. In the Hakim organ works, some of the previously noted characteristic features are evident, as well as his development of this form.

⁴Wennerstrom, pp. 33-46.

⁵Stefan Kostka, Materials and Techniques of Twentieth-Century Music, (Englewood Cliffs, New Jersey: Prentice Hall, 1990), pp. 154-156.

Sectional variations (meaning theme and variations) are found in two works (Memor and "Final" from Hommage à Igor Stravinsky). In Memor, the composer presents a symmetrical double-theme and variations structure. The first theme is described by the composer as a heavy funeral march. This is varied four times. The second theme is a Gregorian chant from the Easter vespers (Ego dormivi, et somnum cepi: et exsurrexi, quoniam Dominus suscepit me, alleliua), which is also varied four times with interludes separating the variations. Since Gregorian chant is employed as a principal compositional technique, the researcher prefers to delay any discussion regarding thematic variations in this piece. Memor will be discussed under Quotation Techniques/Gregorian Chant.

The "Final," from Hommage à Igor Stravinsky contains a less calculated format. There are nine variations, some of which are separated by connecting material that may be a bridge or an interlude. This connecting material comprises passages that are related or non-related to the thematic ideas. The theme is original and its material is drawn from the first movement of the work as illustrated in Example 6a (see page 24). This example shows a melody comprising the pitches C^b, B^b, G#, B^b, C^b, and A#. This melodic material is used as the basis for a theme and variations in the third movement of Hommage à Igor Stravinsky. Example 6b, also found on the following page, shows the presentation of the theme as a toccata figure on the pitches Bb, A^b, F#, A^b, Bb, A^b, and F#. Example 6b shows the theme from Example 6a transposed down a whole step, and it is almost identical to the first example, if one omits the sixth pitch, F#.



Example 6a. Hakim, Hommage à Igor Stravinsky, "Prelude,"
Movement I, pp. 6-7, mm. 49-51.

Theme

Energique et décidé (♩ = 160)

G.P.R.: Tutti.
Capulas
Ped.: Tutti.
Tirasses

Example 6b. Hakim, Hommage à Igor Stravinsky, "Final,"
Movement III, p. 24, mm. 1-4.

Variation techniques employed in the "Final" from Hommage à Igor Stravinsky include melodic and harmonic retention, embellishment and elongation of the theme, contour retention, reduction of the theme to motives, variation through melodic and/or

rhythmic alteration, and variation through textural changes resulting from registration changes as well as varied accompaniments given to the theme. The first variation (mm. 28-49, pp. 26-27) contains the theme in the pedals. There is thematic retention (transposed down a minor third), but the original toccata theme of seven notes has been expanded to 32 notes. This variation is accompanied by a manual toccata figuration that is reminiscent of the opening measures of the theme, now heard in diminution. (See Example 7 below.)



Example 7. Hakim, *Hommage à Igor Stravinsky*, "Final,"
Variation I, pp. 26-27, mm. 28-49.

The theme is found embedded in the right hand notes of the manual toccata figuration in variation two (page 28, m. 54). This features the seven pitches of the theme, with the last note repeated. There is melodic retention of the theme (transposed up

a tone), but the rhythm is altered. The accompaniment is composed of a pedal ostinato pattern on the pitches F^b , C^b , F^b , C^b , F^\sharp , and G^\sharp in quarter notes.

Variation two continues (page 28, mm. 56-58) and contains a chordal presentation of the theme in the right hand at mm. 56-57. The pitch retention of the melody is modified. The interval between the 2nd and 3rd tones (in mm. 56-58) should be a minor 3rd but here it is a perfect 4th. The rhythm, too, has been altered to become more syncopated. The seventh tone is repeated as in the previous variation. Beneath the chordal theme is a short motivic pedal ostinato. The theme is also suggested (at m. 58) in the alternating chords, and a bridge at m. 59 connects to a repeat of this variation. Measures 66-86 contain non-thematic connecting material.

A rather interesting technique is employed in the third variation (page 32, mm. 86-93). Here the main theme is in the left hand, and is developed by modulation to appear each time transposed up a minor 3rd. Each entry of the melody contains the first seven pitches slightly modified (melodically) between the 2nd and 3rd tones (instead of the distance of a major second, there is a minor second). They are separated by interludes (containing new material) played on another manual. The accompaniment in the right hand comprises a tremolo figuration in which the top voice vaguely traces the melodic contour of the main melody. The pedals contain an ostinato pattern in eighth notes. (See Example 8 on the following page.)



Example 8. Hakim, Hommage à Igor Stravinsky, "Final."
Movement III, Variation 3, p. 32, mm. 86-91.

Variation four (pp. 33-37, mm. 97-126) is an outgrowth of variation three. The linking characteristics can be observed in the structure of the manual figurations. The right hand part in both variations three and four feature a similar moto-perpetuo configuration contrasted by a single line in the left hand. Another feature is that on page 36, mm. 117-119. The interlude between the

two thematic entries is very similar to those in the previous variation. The material found in mm. 117-122 (on page 36) of this variation is similar to that found in variation three at measure 86 (page 32), where the theme occurring as rhythmic ostinati is transposed up a minor 3rd.

Variation five enters at pp. 37-41, mm. 127-161. This variation continues the spirit of the toccata previously established at the beginning of the Finale. The theme is presented and varied in a number of ways, and dynamic contrasts, brought about through various levels of tutti on the Récit (Swell), Positiv, and Grand-Orgue (Great), are most apparent in this variation. The first two appearances of the main melody begin on the pitch B^b. Thereafter the material is systematically transposed up a semitone, to commence on C and C# respectively. There is definitely melodic retention, but the rhythm is presented in four-fold augmentation. The main idea is accompanied by a sixteenth-note manual toccata-like figuration, but the character is different from variation two.

Variation six (pp. 41-43, mm. 166-178) shows a loose approach to varying the theme. The theme, presented in moto-perpetuo pattern in the right hand, is doubled by single notes in the left hand (mm. 166-167). After this statement, the thematic material breaks down (melodically and rhythmically). Although the moto-perpetuo figuration is kept in mm. 168-170 and m. 173, the theme is newly suggested in chromatic chords and pedal passages.

In variation seven (pp. 43-45, mm. 179-188), the theme is presented in moto-perpetuo octaves in the right hand with rapid ascending arabesque figurations interjected periodically. The frequent

repetitions of these ideas takes on the character of a litany. There is melodic retention of the theme, but the rhythm is altered by the hammering repetition of pitches. The theme is accompanied this time by five or six-note chords in the left hand, as well as a three-note ostinato in the pedals with the pitches A^{\flat} , F^{\flat} , and D^{\flat} played in eighth notes.

The final variation (variation 8, pp. 45-47, mm. 190-204) recalls the material in the opening toccata figuration (pp. 24-25, mm. 5-27) that introduced variation one with the main theme fragmented in the structural format featured on page 24, mm. 1-4. These elements alternate with one another and the last measures feature a pedal solo built on B^{\flat} and A^{\flat} , the first two pitches of the original theme fragment. There is melodic and rhythmic retention of thematic fragments. This presentation of material is a binding factor of the piece.

Non-Traditional Forms:

Not all sectional forms used by the composer can be classified as possessing traditional structures or modified versions. The second movements of The Embrace of Fire and Homage à Igor Stravinsky highlight this. In the former, the sectional organization is Introduction A B A C D E F E' G H I A' B' A' B' A'' B'' Coda while the latter contains Introduction A B A' Bridge C Coda. (See Figures 9 and 10 following.)

Introduction	A	B	A'
mm. 1-3	mm. 4-17	mm. 18-26	mm. 27-30
C	D	E	F
mm. 31-35	mm. 36-57	mm. 58-65	mm. 66-80
E	G	H	I
mm. 81-99	mm. 100-104	mm. 105-106	mm. 107-110
A'	B'	A'	B'
mm. 111-117	mm. 118-121	mm. 122-128	mm. 129-131
A''	B''	Coda	
mm. 132-140	mm. 141-146	mm. 147-157	

Figure 9. Hakim, The Embrace of Fire, Movement II,
Formal Structure.

Introduction	A	B	A'
mm. 1-3	mm. 4-42	mm. 43-92	mm. 93-112
Bridge	C	Coda	
mm. 113-118	mm. 119-139	mm. 140-145	

Figure 10. Hakim, Hommage à Igor Stravinsky, Movement II,
Formal Structure.

Use of Ostinato

Ostinato patterns were used as early as the 16th century by English Virginal composers: William Byrd, John Bull, and Orlando Gibbons. Examples of these patterns appear as a ground bass and as a passacaglia.

As Richard Delone writes in Chapter Two of Aspects of Twentieth-century Music, "The most typically twentieth-century accompanimental device is the ostinato." He comments that ostinati are by no means limited to homophonic textures where the accompaniment is an ostinato, but to contrapuntal textures as well. The author also asserts that many composers such as Stravinsky, Bartok, and Hindemith have employed repetitive rhythmic-harmonic schemes as accompaniments. These patterns are called harmonic ostinati.⁶

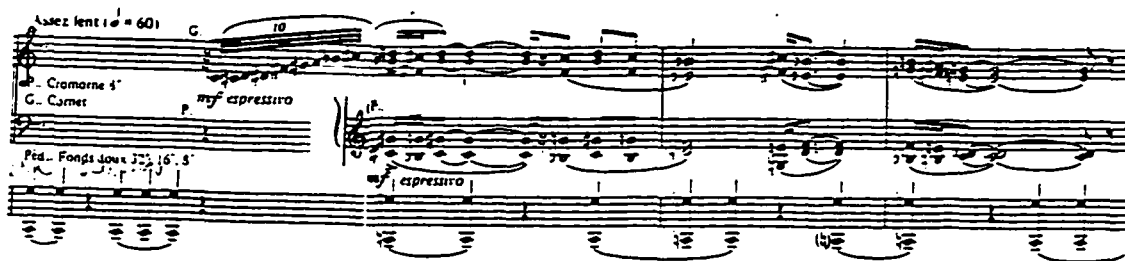
The appeal of ostinato technique to twentieth-century composers lies in part as a need for unity because of the virtual abandonment of functional chord progressions to shape the phrases and define tonality. Recurrence is crucial to the recognition of ostinati, and the repetition of such patterns often involves some intervallic or rhythmic modification. Naji Hakim makes remarkable use of this technique. Many of the works in this study illustrate his predilection for the use of ostinato patterns woven together in clever ways. These patterns sometimes involve superimposed rhythms and melodies (contrapuntal effects), main themes, accompaniments,

⁶ Richard Delone, Aspects of Twentieth-Century Music, Idem., pp. 66-183.

minimalistic techniques, demarcation of complete sections; rhythmic, melodic, and harmonic sequences; and borrowed material (such as modal scales and Gregorian chant) moulded into ostinati. The following examples will illustrate these features.

Ostinati Used as Accompaniments:

In Hommage à Igor Stravinsky, Movement I (pp. 4-6, mm. 25-48), there is a repeated pedal ostinato (C⁴ and G⁴ a 12th apart) grouped in varied rhythms throughout the passage. It is accompanying some thematic and bridge material as shown in Example 9 below.



Example 9. Hakim, Hommage à Igor Stravinsky, Movement I,
p. 4, mm. 25-31.

At measures 55-76 of the same work (Movement II, pp. 14-16), two accompanying ostinato patterns are seen in the left hand

and pedals. Example 10 on the following page shows a segment of this passage where there is an Alberti bass left hand figuration composed of sixteenth notes built on the pitches C#, G#, F double-sharp, and G#, while the pedal line has a repeated note pattern built on G# and D#. The right hand contains the thematic material.



Example 10. Hakim, Hommage à Igor Stravinsky, Movement II, pp. 14-15, mm. 55-59.

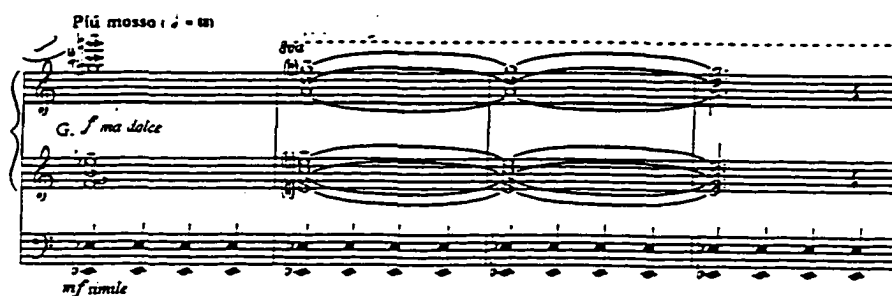
In Movement III of Symphonie en Trois Mouvements, another example of two sets of ostinato patterns in the left hand and pedals is featured accompanying thematic material in the right hand. This is cited on pp. 25-26, mm. 71-85 and shown as played from the Récit manual on the eighth-foot Flûte, Gambe, and Voix Celeste stops. The theme this time is borrowed from the Gregorian chant Cantate Domino Canticum Novum. The pedals are assigned a repeated pitch on Ab

throughout the entire section, while the left hand plays two two-note chords of varied rhythms composed of Ab and Eb and then E^b and A^b. The resulting bitonal effect produces an ethereal sound. (See Example 11 below.)

The image displays a musical score for a vocal and piano ensemble. The top system features a vocal line with lyrics: "Can- ta- te Do- mi- no Can-". The bottom system features a piano accompaniment with lyrics: "A- ti- cum no- vum Can- ta- te Do- mi- no om- ni-". The score includes dynamic markings such as "Cresc. (a piacere)", "mp", and "p". The piano part consists of two staves, with the left hand playing a bitonal accompaniment of two-note chords.

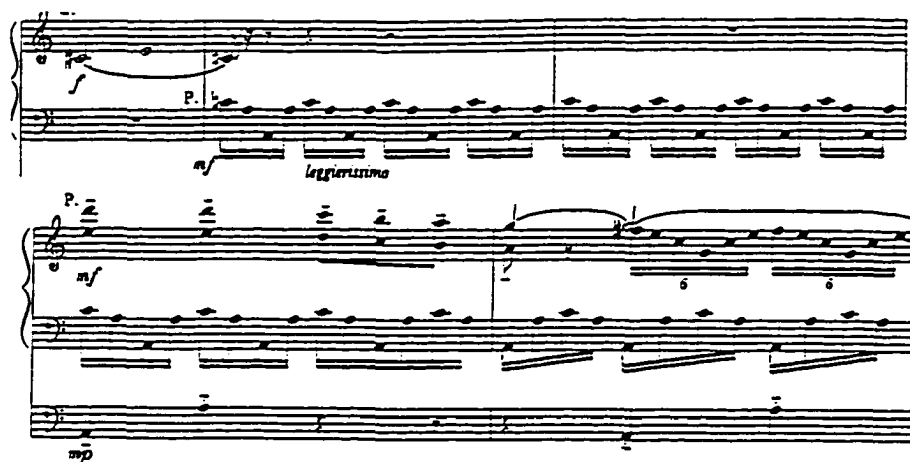
Example 11. Hakim, *Symphonie en Trois Mouvements*,
Movement III, pp. 25-26, mm. 71-80.

The *Rubaiyat* suite also contains some ostinato patterns used as accompaniments. In the first movement (page 8, mm. 88-101), there is a pedal ostinato created with four quarter-note octaves on an Eb pitch. It accompanies a theme built on sustained chords in both hands as shown in Example 12 on the following page.



Example 12. Hakim, Rubaiyat, Movement I, p. 8, mm. 88-91.

Measures 82-100 of the third movement contain another good example of Hakim's use of an alberti bass accompaniment in the left hand. A simpler ostinato pattern is played simultaneously in the pedals on A natural in quarter notes. (See Example 13 below.)



Example 13. Hakim, Rubaiyat, Movement III, p. 31, mm. 82-86.

The last example of accompanimental ostinati cited is found in the fourth movement (pp. 50-51, mm. 146-178) and appears as Example 14 shown below where the ostinati, featured as left hand and pedal figures, serve a dual purpose. The patterns are transposed up a whole tone on page 51 although the theme in the right hand is not transposed. This ostinato serves as an accompaniment but also is used as modulatory material.



Example 14. Hakim, Rubaiyat, Movement IV, pp. 50-51,
mm. 149-152 and 167-170.

Superimposed Ostinati (creating rhythmic and melodic counterpoint):

Sometimes Naji Hakim superimposes three or more sets of ostinati over each other (in manuals and pedals) creating rhythmic and/or melodic counterpoint. Examples of these occurrences are found in The Embrace of Fire, Hommage à Igor Stravinsky, and in Rubaiyat. In the first movement of The Embrace of Fire, (pp. 3-7, mm. 1-44), the thematic material based on the Gregorian chant of the Vespers of the Feast of the Sacred Heart is presented as an ostinato in the pedals in three sections, each time transposed up a whole tone. Over this two patterns of chords and octaves are superimposed in the right and left hands. They interject the theme in a syncopated manner creating an improvised ametric effect. (See Example 15a below, and Examples 15b and c on the following page.)

The image shows two systems of musical notation for piano. The first system has a grand staff with a pedal line (bottom) and a right-hand part (top). The pedal line is marked 'Decidé (resolute) ♩ = 96' and 'lourde (slightly detached)'. The right-hand part is marked 'G.O.(Gr.)'. The second system also has a grand staff with a pedal line (bottom) and a right-hand part (top). The pedal line is marked 'R.(Sw.)'. Both systems include dynamic markings like 'mp' and 'mf'.

Example 15a. Hakim, The Embrace of Fire, Movement I, p. 3, mm. 1-7.



Example 15b. Hakim, The Embrace of Fire, Movement I, p. 5,
mm. 22-25.

G.O. Fonds 16' 3" claviers accouplés, tirasses
Gr. Formulations 16' 3" claviers en

Example 15c shows a musical score for three staves. The top staff is labeled G.O. (Gr.). The middle staff is unlabeled. The bottom staff is unlabeled. The music is in 2/4 time and features a melodic line in the top staff, a harmonic line in the middle staff, and a bass line in the bottom staff. Dynamics include *mf* and *crescendo poco a poco*.

Example 15c. Hakim, The Embrace of Fire, Movement I,
pp. 6-7, mm. 37-40.

In the second movement of Hommage à Igor Stravinsky (pp. 11-12, mm. 17-24 and mm. 28-30), three sets of ostinati are played simultaneously, giving rise to rhythmic counterpoint. There appear to be no central themes here, but only bridge material leading to a thematic section beginning on page 14, m. 43. (See Examples 16a and b below.)



Example 16a. Hakim, Hommage à Igor Stravinsky, Movement II,
p. 11, mm. 17-20.



Example 16b. Hakim, Hommage à Igor Stravinsky, Movement II,
p. 12, mm. 28-30.

Several examples found in the Rubaiyat suite highlight Hakim's predilection for ostinato figures in order to demarcate entire formal sections. Usually one voice will have enough importance motivically (rhythmic and/or melodic) to be designated as the principal thematic material, as is the case in the first movement of this work, Section A (mm. 1-15, pp. 1-2). Two ostinato patterns are played simultaneously in the manuals. After three measures of introductory material in the left hand in eighth-note chords, the right hand, composed mainly of conjunct ascending and descending sixteenth-note figuration, enters in order to accompany the ostinato presented in the left hand. (See Example 17 below.)

Deciso (♩ = 144)

The musical score consists of four systems of grand staves. The first system is marked 'Deciso (♩ = 144)' and shows a right hand with a conjunct sixteenth-note figure and a left hand with an eighth-note ostinato. The second system is marked 'P. leggiero' and shows a change in the right hand's texture. The third and fourth systems continue the piece with similar textures. The score is written for piano with grand staves and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'simile'.

Example 17. Hakim, Rubaiyat, Movement I, p. 1, mm. 1-10.

In the same movement (Section B, pp. 2-3, mm. 16-36) there is another example of motivic thematic material presented as an ostinato in the right hand, superimposed over a pedal ostinato. Here, one observes some rhythmic fragmentation of the theme (for example the pitches C^{\flat} , C^{\sharp} , D^{\flat} , E^{\flat} , and C^{\flat} in m. 16, become C^{\flat} , C^{\flat} , C^{\flat} , C^{\sharp} , and D^{\flat} in m. 17). The pedal ostinato consists of a strict eighth note four-pitch patterns on the pitches D^{\flat} , A^{\flat} , F^{\sharp} , and A^{\flat} , a minor 12th and a minor 10th apart respectively. These ostinati patterns are interrupted momentarily in mm. 24-29, where another series of ostinato patterns is heard in dialogue with the principal material that was begun at measure 16. (See Example 18 below.)

Rhythmic Fragmentation

The image displays a musical score for piano, specifically measures 16 through 19 of Movement I from Hakim's *Rubaiyat*. The score is written for two staves. The right hand (treble clef) contains a melodic line that is fragmented into eighth notes, with some notes beamed together. The left hand (bass clef) features a pedal ostinato consisting of a steady eighth-note pattern. The notation includes various accidentals (flats, sharps) and dynamic markings (piano, p.). Above the right hand, the text 'Rhythmic Fragmentation' is written with arrows pointing to specific notes in measures 16 and 17, highlighting the fragmentation of the theme.

Example 18. Hakim, *Rubaiyat*, Movement I, p. 2, mm. 16-19.

In the third movement of this same suite, Section B (pp. 24-25, mm. 18-35) contains an inflexible ostinato pattern in pedal octaves on the pitch Db. Above this pedal line is an incessant series of major 2nds eighth notes in the left hand (mm. 18-26), utilizing the pitches of Eb and Db. This two-note sonority is expanded into a four-note cluster built in seconds utilizing the pitches Db, Eb, F^b, and Gb. The right hand is assigned the principal thematic ideas which include a variety of rhythmic and melodic presentations of the same event based on a core of four pitches C^b, F^b, A^b, and F# in eighth notes at m. 19. At m. 20, the rhythm changes to a figuration comprised of two sixteenth notes and an eighth note. This figuration, repeated four times, is expanded melodically as well as rhythmically in measures 21 and 22. Rhythmic expansion is seen in the constant variation of the rhythmic motives developed out of the figure in measure 20. At measure 21 there is a motive comprised of a group of four sixteenth notes and an eighth note, and in measure 22 the motive becomes four groups of four sixteenths.

It is significant to note that when the left hand ostinato is developed to include the cluster composed of 2nds, the right hand texture is thickened by octave doublings of the core motives in mm. 32-35, p. 25 (See Example 19 on the following page.) The use of superimposed ostinati in the aforementioned examples also highlights Hakim's minimalist techniques in a creative manner. These techniques will be explored in more detail in the next sub-topic, Minimalist Techniques.

G.-Fonds 16', 8', 4', Anches 8', 4', Cornet

enchaîner

R. (Boîte fermée)

mf

Péd.: Fonds 32', 16', 8'

f

simile

glissando

più forte

Example 19. Hakim, *Rubaiyat*, Movement III, pp. 24-25,
mm. 16-32.

(Example con't.)

This musical score is for piano and strings. It consists of two systems of staves. The first system has five staves: three for the piano (treble and bass clefs) and two for strings (violin and viola). The second system has four staves: two for the piano and two for strings. The piano part features a complex, rhythmic melody with many sixteenth and thirty-second notes. The string part provides a harmonic accompaniment with sustained notes and some rhythmic patterns. A 'simile' marking is present in the piano part of the second system, indicating that the preceding musical figure should be repeated. The score is written in a standard musical notation style with various dynamics and articulation marks.

Minimalist Techniques

Minimalism in music involves the use of few, that is, "minimal" compositional materials. Repetition and ostinato devices dominate such works. The minimalist techniques found in Hakim's works are an extension of his ostinato devices. However, his frequent use and the durations of some of his repeating musical patterns seem to have been influenced by the experiments of the 1960's minimalist composers. Some general definitive characteristics of these techniques include restricted pitch and rhythm material, tonal (or neotonal) language, diatonicism, use of repetition, drones or ostinatos, steady pulse, static harmony and long duration.

La Monte Young is a most important composer of the 1960's era whose compositions exemplify the aforementioned philosophy. His Compositions of 1960 (for example "Composition 1960 # 7") contains only the notes B⁴ and F#, and he instructs the performer to hold the notes for a long time. Terry Riley's In C (1964) also contains minimalist techniques. It is a composition of unspecified duration to be performed by an unspecified ensemble. This work consists of 53 figures (most of them short, and containing only 9 of the 12 pitch classes) that are to be performed in order with each motive played as often as the performer desires. According to Kostka, "...the introduction of a new pitch class, or a new register becomes a major event in the piece."⁷

⁷
Kostka, pp. 312-317.

One will readily observe that Example 19, taken from Movement III of Hakim's Rubaiyat and cited three pages before in this Monograph, contains some of the aforementioned features such as restricted pitch materials, gradual addition of new pitches, use of repetition, ostinatos, static harmonies, relatively long duration, neotonal language, and relatively steady pulse.

There are other such occurrences in the Rubaiyat suite as well as in The Embrace of Fire and the Symphonie en Trois Mouvements. In the second movement of the Rubaiyat suite (pp. 17-18, mm. 21-32), there are three different layers of activity occurring in the manuals and pedal parts (illustrated in Example 20 on the following pages). After every two measures, there are consistent additions of new pitches to each strata (with a minor deviation in the left hand). The rhythms are steady throughout the section except for fleeting alterations in the manuals at mm. 22 and 24. These are essentially arpeggiations of the oncoming chord structures. A remarkable feature of this section is that the right hand part contains the most variety in pitch classes. Indeed the constitution of each pair of measures is different with the exception of measures 27-28. The following occurs: D^b A^b, C^b G[#], B^b E^b, G[#] E^b, G^b E^b, and A^b D^b F^b. Although the pitch classes change, the contributing factor to the minimalist style is parallelism of adjacent chords. This provides uniformity of structure.

The left hand and pedal passages also have changes in the pitch classes. There is, however, far more retention of pitches throughout. In the left hand, four C[#]'s are retained in each measure with the sole exception of measure 31, which has four C^b's. In this

case Hakim also departs momentarily from the rigidity of changes every two measures. The first four measures are identical in pitches. Thereafter, he adopts the format.

The pedal passage contains four F#'s in each measure. With unfailing regularity, new pitches are added every two measures, occurring as follows: F# A^b, F# C^b, F# E^b, F# Eb, F# G#, and F# D^b.



Example 20. Hakim, *Rubaiyat*, Movement II, pp. 18-19, mm. 21-32.

(Example con't.)



On examination of the second movement of The Embrace of Fire (pp. 17-18, mm. 40-53), one finds an even more interesting use of minimalist techniques used by Hakim. The central theme in the pedals, a six-note descending conjunct line beginning on F#, is repeated four times, each time with new pitches added to the original pedal statement. The second entry has an added G^b, the third entry A^b and G^b, and the fourth entry has an added B^b, A^b, and G^b. (See Example 21 on the following page.)

At the same time, the manuals are engaged in a toccata-like figural play, comprised of an ascending scale-like acciacciatura (an

ornament first found in Baroque keyboard music where the preceding notes are played in rapid succession to sound simultaneously with the main note or chord), four-note flourishes, a single eighth note, and a succession of thirds in eighth notes. The composer's innovative ideas are evident in this section, since each new entry of the theme is accompanied by a transposed version of the manual material. As shown in Example 21 below, the first transposition of the manual material is a minor 2nd, and this is also true of the third statement. However, at the entrance of the fourth statement in the pedal, the manual transposition is a diminished fifth from the original.

The image displays three systems of musical notation for a piano and pedal. Each system consists of a grand staff (treble and bass clefs) for the piano and a single staff for the pedal. The first system begins at measure 40, the second at measure 42, and the third at measure 44. The piano part is characterized by a series of eighth-note patterns, often with multiple notes beamed together, creating a rapid succession of sounds. The pedal part provides a steady accompaniment. In the third system, a marking 'P.(Ch.)' is visible, indicating a pedal change. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Example 21. Hakim, *The Embrace of Fire*, Movement II,
pp. 17-18, mm. 40-49.

(Example con't.)



A final example of this technique is to be found in the third movement of Symphonie en Trois Mouvements (pp. 20-22, mm. 5-22). Characteristics more typical of this technique are to be found, which include the use of limited pitch classes (eight pitches, four in each hand), tonal language, and the repetition of segments of the principal idea. The composer's creative use of rhythms is apparent by the sporadic interjections of notes in the pedals and by varying the length of the manual figurations. (See Example 22 on the following page.)

The musical score is presented in four systems, each with two staves. The first system includes the tempo marking 'Rit. (Sw.)' and 'Piu vivo', and the dynamic marking 'f'. The word 'simile' appears above the first staff in the first system and below the second staff in the first system. The notation consists of various musical notes, rests, and dynamic markings, including 'f' and 'simile'.

Example 22. Hakim, *Symphonie en Trois Mouvements*,
Movement III, pp. 20-21, mm. 5-15.

Quotation Techniques

Generally, quotation techniques (use of borrowed material) have been employed since the Middle Ages. Examples of this include the use of plainsong melodies in Renaissance polyphonic compositions and Brahms's Variation on a theme by Haydn for orchestra. Composers of the twentieth century have shown a greater awareness of and concern for the music of past centuries than did any of their predecessors. Quotation in the twentieth century is somewhat different. It is at times a dramatic juxtaposition of contrasting styles and at others an almost poetic allusion to another author.

Kostka relates that many twentieth-century composers have extensively quoted, arranged, and paraphrased earlier music. He notes that although this practice has become especially common since the mid-1960's, earlier examples include Debussy, who quoted Wagner in "Golliwog's Cakewalk" from Children's Corner (1908) and Bach in En Blanc et Noir (1915); also cited is Berg who quoted Wagner in the last movement of the Lytic Suite (1926) and Bach in the concluding "Adagio" movement of the Violin Concerto (1935). According to the writer, a composer does not always quote existing music for programmatic reasons and that the borrowed material is often transformed or paraphrased.⁸

⁸

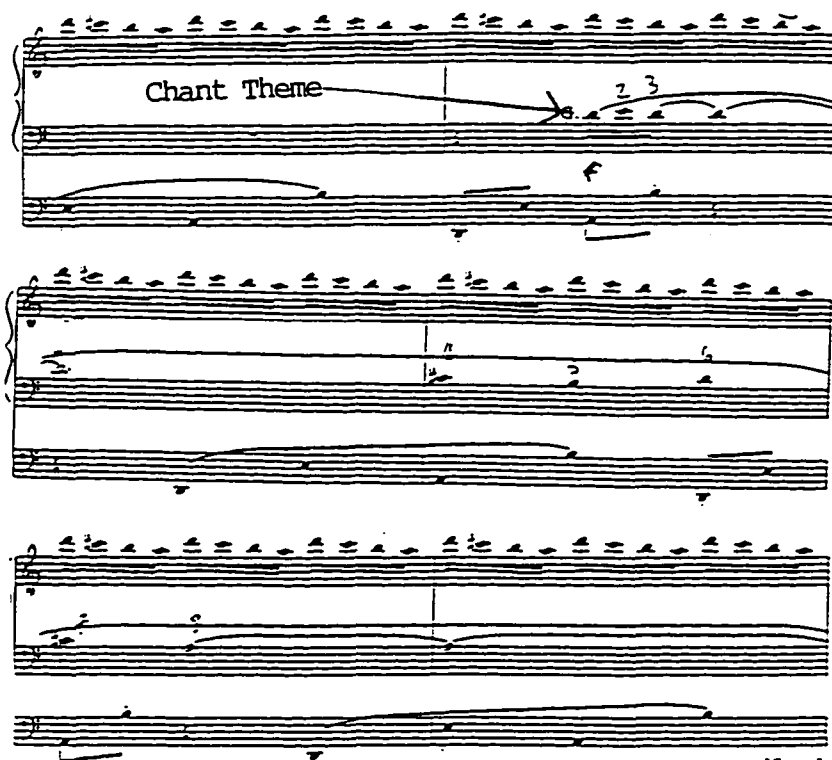
Kostka, pp. 168-171.

Hakim uses quotation techniques from a variety of sources in many ways. Two of the main sources are Gregorian chant and themes, motives, and ostinato patterns from other composers (specifically Stravinsky). A discussion of his applications of this device will be divided into two sections, namely the Use of Gregorian Chant and Quotations of Ideas from Igor Stravinsky.

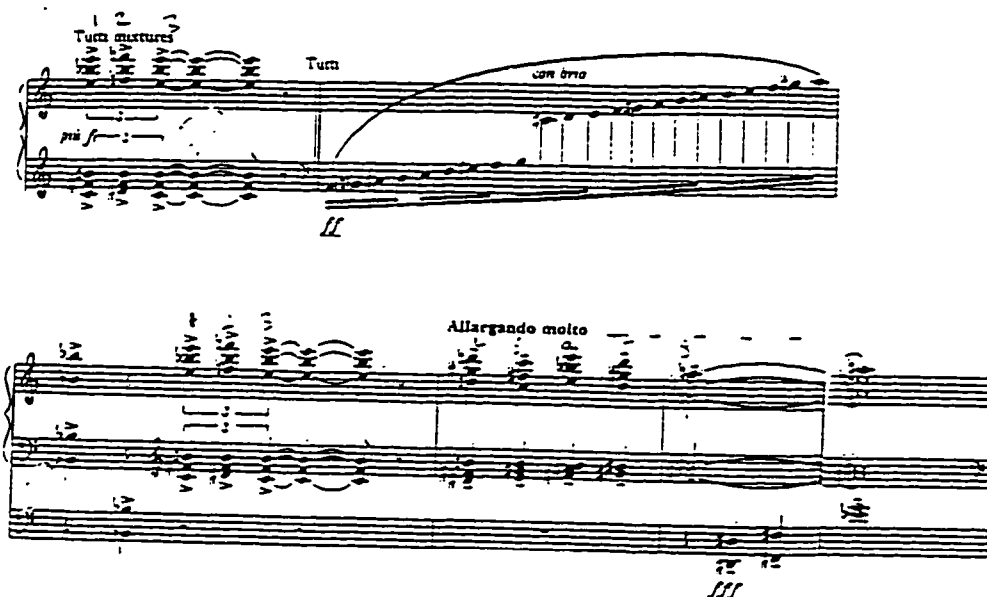
Use of Gregorian Chant:

As previously mentioned under "Variation Techniques," Hakim's Memor has a theme and variations structure. The first theme, a funeral march, is varied four times with no bridges or interludes. The second theme, based on the Gregorian chant (Ego dormivi, et somnum cepi : et exsurrexi, quoniam Dominus suscepit me, alleluia), is also varied four times. The opening measures of the chant are illustrated in Example 23a on the following page. This chant, composed of twenty-two notes, is in a 3/4 meter. However, the composer does try to emancipate the regimen of the barline by tying over pitches from one measure to the next.

During the first part of the ensuing interlude, there are two paraphrases of segments of the chant (p. 18, mm. 220 and mm. 222-225), that are employed in a declamatory manner. In m. 220, the first three pitches of the chant are displayed, while at mm. 222-225 the first eight pitches are displayed. The two are separated by a long upward sweeping scalelike arabesque composed of sixteenth notes. (See Examples 23a and b on the following pages.)



Example 23a. Hakim, Memor, pp. 16-17. mm. 203-208.



Example 23b. Hakim, *Memor*, p. 18, mm. 220-225.

In variation one (pp. 19-20, mm. 233-244), the chant is assigned to the pedals. Between the 9th and 11th pitches there are rhythmic and melodic alterations of the chant material. Instead of three quarter notes, there is a triplet of half notes at m. 237. The interval relationship is changed from disjunct descending and ascending leaps of a third, to that of a diminished fifth. An identical situation occurs between the 19th and 21st pitches at measure 242. It is observed too that the theme is transposed down a major second. (See Example 24a on the following page.)

Five measures before the entrance of variation two (p. 21, mm. 248-249), a somewhat similar declamatory paraphrase of the theme is found. This is reminiscent of the interlude ideas previously

In variation two (pp. 21-22, mm. 253-257), the chant is again stated in declamatory style by using three-note chords in the right hand. Of particular interest in this passage is the addition of extra chords after the eighth and fourteenth pitches of the theme are sounded. These are marked with a + in Example 25 below.

Example 25. Hakim, Memor, pp. 21-22, mm. 253-257.

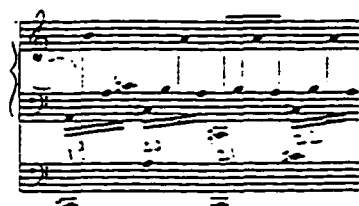
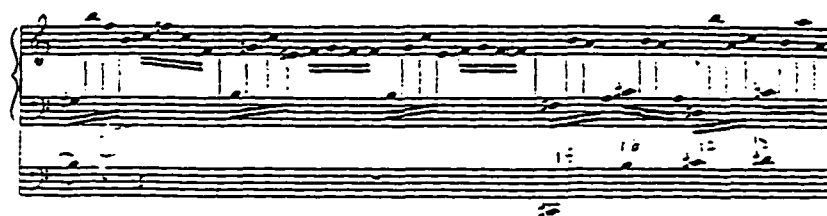
Variation three (pp. 25-26, mm. 280-291) has perhaps the most ingenious presentation of the chant in this work. It is

displayed in the pedals, and Hakim makes superb use of the octave-displacement technique. All the pitch classes are given in the correct order, but the interval relationships become altered. (See Example 26 below.)



Example 26. Hakim, *Memor*, pp. 25-26, mm. 280-291.

(Example con't.)



In Variation four (pp. 27-28, mm. 307-319) the thematic material is also stated in a declamatory manner (in the right hand) as in variation two, but instead of chords, it is in octaves. The novel feature of this passage is the incorporation of accompanimental interludes (found at measure 310 and shown in Example 27 below) after the eighth and fourteenth pitches of the chant. Following the final note of the theme in m. 311, there is a three-measure interlude consisting of a chordal ostinato in the manuals, and an ascending flourish of ten sixteenth notes. These lead to a repeat of the Gregorian chant, where the texture is thickened by adding seconds to some of the octaves. (See Example 27 on the following page.)

The musical score consists of five systems, each with a vocal staff (treble clef) and a piano accompaniment staff (grand staff). The first system is marked "Maestoso" and "precedente" with a tempo of 1 = 1. It includes a "G." marking and a "clamando" instruction. The second system features measures 9 through 14. The third system includes measures 15 through 22, with a "G." marking, a "crescendo" marking, and a "molto" marking. The fourth system is marked "Tutti" and "con brio 10 = 1". The fifth system features measures 8 through 13.

Example 27. Hakim, *Memor*, pp. 27-28, mm. 307-317

Quotation of Ideas from Igor Stravinsky:

Naji Hakim's Hommage à Igor Stravinsky pays honor to the great master by incorporating quotations from selected movements of two famous ballets ("L'Adoration de La Terre," "Action Rituelle Des Ancêtres," and "Cortège Du Sage" from Le Sacre Du Printemps, 1913; and "Danse Infernale de Tous les Sujets de Kastchei" from L'Oiseau de Feu, 1910). The three movements of the symphonic suite are entitled "Prelude," "Danse" and "Final."

Generally, in the first movement, Hakim quotes the bassoon solo from the opening three measures of "L'Adoration de La Terre." In the second, he uses some rhythmic gestures that evoke the essence of "Danse Infernale de Tous Les Sujets de Kastchei," while the pedal ostinato patterns, on which the work is built, are taken from "Cortège Du Sage" and "Action Rituelle Des Ancêtres." The "Final" employs cyclic treatment of thematic and ostinato material from the preceding movements.

The manner in which the borrowed material is employed in the "Prelude" constitutes the following: Section A is three measures in length (similar to the bassoon solo in "L'Adoration de La Terre"), and the idea shows contour resemblance to the Stravinsky excerpt. Another characteristic worth noting is that the whole work bears a programmatic evocation of the older composition, in that it is ethereal and exotic in sound. (Compare Examples 28a and b on the following page.)

Lento $\text{♩} = 60$ tempo rubato.

Clarinetto 1 in La *colla parte*

Clarinetto basso 2 in Sib *colla parte*

Fagotto 1 *Solo ad lib.*

Corno 2 in Fa *colla parte*

Lento $\text{♩} = 60$ tempo rubato. *mp*

Example 28a. Stravinsky, *Le Sacre du Printemps*, "L'Adoration de la Terre," p. 5, mm. 1-3.

Modéré ($\text{♩} = 65$)

R. Bourdon 3.
Flûte 4.
Octavin
P. Bourdon 3.
Naxos
C. Gambe 3.
Péd. Flûte 16

sfz

stringendo molto

Example 28b. Hakim, *Hommage à Igor Stravinsky*, "Prelude," p. 1, mm. 1-3.

In "Danse," the striking feature is the predominance of an eighth-note pedal ostinato pattern on the pitch D^{\flat} , in the A, A', and C sections. One can observe this characteristic in mm. 1-24, mm. 28-34, mm. 36-40, mm. 93-105, and mm. 107-110. Later, the rhythm changes to a prolonged quarter note pedal on D^{\flat} in Section C (mm. 119-137), which leads to a pedal trill on the same pitch class in octaves. Measures 140-143 (which includes a portion of the Coda) are somewhat similar to the Introduction (mm. 1-3). The piece ends on a D major chord in m. 145 after a pedal trill on D^{\flat} in the penultimate measure. Of importance too is the appearance of another pedal ostinato pattern on G^{\sharp} and D^{\sharp} (a 5th apart) in Section B (mm. 55-64, mm. 66-73, and mm. 76-79).

The manipulation of material just described in Hakim's "Danse" bears a striking resemblance to Stravinsky's "Cortege du Sage" and "Action Rituelle des Ancêtres," both of which exhibit an obsession with the pitch class D^{\flat} . In the "Cortege du Sage," the contra-bassoon and timpani are assigned an unceasing ostinato eighth-note pattern for the entire duration of the work. The latter piece contains occurrences of ostinato patterns in the string bass (of quarter note duration) on D^{\flat} (pp. 104-105, mm. 1-14, and p. 111, mm. 53-63). In this piece, the third and fourth timpani parts play an ostinato pattern on G^{\flat} and D^{\flat} (a 5th apart) on page 109, mm. 46-51. Hakim alludes to this by transposing the pattern up a minor 2nd. (Compare Examples 29a with b, c with d, and e with f on the following three pages.)



Example 29a. Hakim, Hommage à Igor Stravinsky, "Danse,"
p. 10, mm. 3-9.

Example 29b shows two systems of woodwind accompaniment. The first system includes a 'mf' marking. The second system includes a 'p' marking.

Example 29b. Stravinsky, Le Sacre Du Printemps, "Cortège Du
Sage," p. 59, mm. 1-12.

Movs. of (♩ = 100)

G.P.R., Fonds 10', 5', 4', 5', Cupolas
Péd. Fonds 10', 5', 4', Soudain 20', Tonne R.
R. Boite fermée

Example 29c. Hakim, Hommage à Igor Stravinsky, "Danse,"
pp. 20-21, mm. 119-123.

Viol.
V-la.
Celli.
Bassi.

pizz.

Example 29d. Stravinsky, Le Sacre Du Printemps, "Action
Rituelle Des Ancêtres," p. 103, mm. 1-12.



Example 29e. Hakim, Hommage à Igor Stravinsky, "Danse,"
p. 16, mm. 66-73.

The image shows two systems of musical staves for various percussion instruments. The first system includes staves for Tr. picc. (Xs), Tr. ba. (Ds), Tr. boui., Tuba, Timp. picc., and Timp. (L.S.). The second system includes staves for Timp. picc., Timp. (L.S.), Tam-Tam, and Tamb. de Basque. The staves contain various musical notations including notes, rests, and dynamic markings like 'mp' and 'mf'. There are also some markings like 'senza sord.' and 'pizzicato'.

Example 29f. Stravinsky, Le Sacre Du Printemps, "Action Rituelle
Des Ancêtres," pp. 109-110, mm. 46-59.

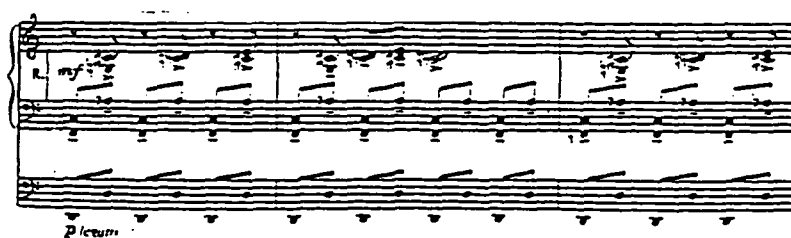
To conclude this subtopic, brief mention must be made of the rhythmic similarity to "Danse Infernale de Tous Les Sujets de Kastchei." Hakim's "Danse" contains syncopated events that evoke the atmosphere of the principal driving theme of the older composition. This is readily apparent when one compares the woodwind parts on pages 126-127 of the former work with pages 11-12, mm. 17-24 and mm. 28-30 of the Hakim piece. Although the organ is incapable of delivering virtual percussive accents, Hakim indicates stress marks on the score so that the performer will execute agogic accents. (Compare Example 30a with 30b and 30c below.)



Example 30a. Stravinsky, *L'Oiseau de Feu*, "Danse Infernale de tous les Sujets de Kastchei," pp. 126-127, mm. 1-12.



Example 30b. Hakim, Hommage à Igor Stravinsky, "Danse,"
pp. 11-12, mm. 17-24.

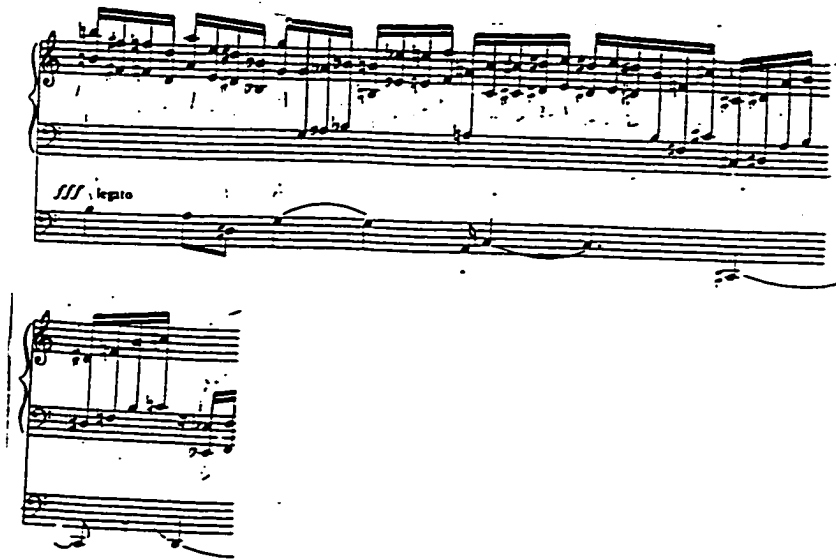


Example 30c. Hakim, Hommage à Igor Stravinsky, "Danse,"
p. 12, mm. 28-30.

Cyclical and Transformation Techniques

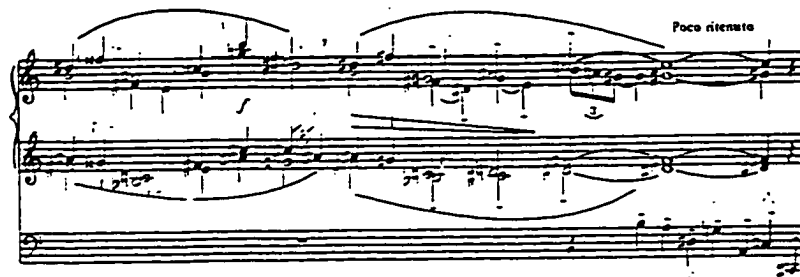
Generally cyclical techniques are employed when a work of more than one movement contain thematically related material. Transformation technique is a specific approach to cyclical treatment in which thematic ideas are altered in a variety of ways from the original presentation. These techniques are utilized by Hakim in Symphonie en Trois Mouvements, and Rubaiyat. In the former work, two themes are treated in this manner. The first is a pedal theme which is premiered in the first movement, page 6, 1st-2nd lines, mm. 37-38; and the second theme appears in Movement II, page 11, 1st-2nd lines, mm. 1-2. In contrast the principal thematic material for all four movements of the Rubaiyat suite is to be found in the first movement.

The pedal theme taken from the first movement of Hakim's Symphonie en Trois Mouvements, shown on the next page, is composed of seven pitches B^b, A^b, D[#], G^b, A^b, C^b, and C[#]. It is given five other entries in the same movement, each time transposed systematically up a minor 2nd. The intervallic relationship is not always strictly kept, but the contour is ever present. The rhythmic constitution is consistently altered creating a variety of emphases in the sonorities. Example 31 on the following page shows the original statement of this theme.



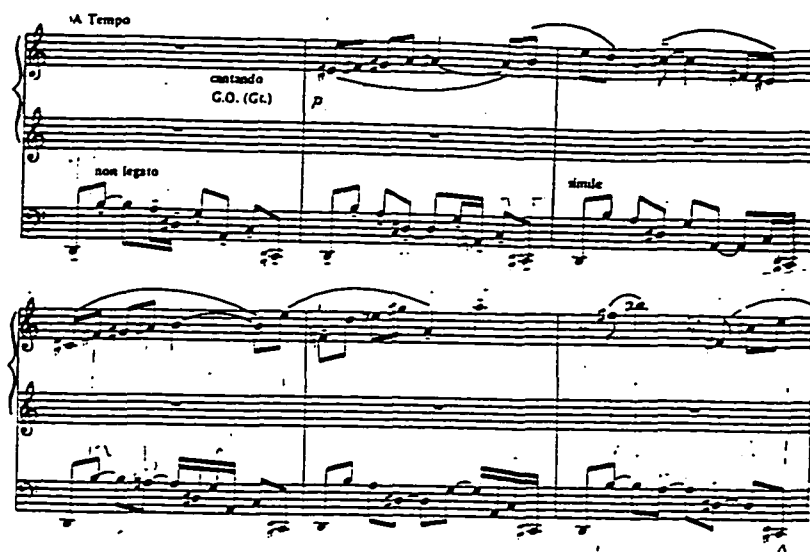
Example 31. Hakim, Symphonie en Trois Mouvements,
Movement I, P. 6, 1st and 2nd lines, mm. 37-38.

The above central idea is recalled in the second movement in a variety of ways. On page 11 (line 2, m. 2), it appears in the pedals accompanying the last chord of the second principal theme of the work. The melody is perfectly retained, but the rhythm is altered to contain all quarter notes as shown in Example 32 below.



Example 32. Hakim, Symphonie en Trois Mouvements,
Movement II, p. 11, 2nd line, m. 2.

Immediately following this statement of the principal theme is another transformed version of it (p. 11, mm. 35 and p. 12, mm. 6-13). It is once again placed in the pedals, where it is employed as a melodic contrapuntal ostinato pattern, which accompanies a melody in the right hand. The important characteristics here are that the melody is retained, but the rhythms are altered; and a new pitch on D^b_7 precedes each recurrence of the main motive. (See Example 33 below.)



Example 33. Hakim, Symphonie en Trois Mouvements,
Movement II, p. 11, mm. 3-5.

(Example con't.)

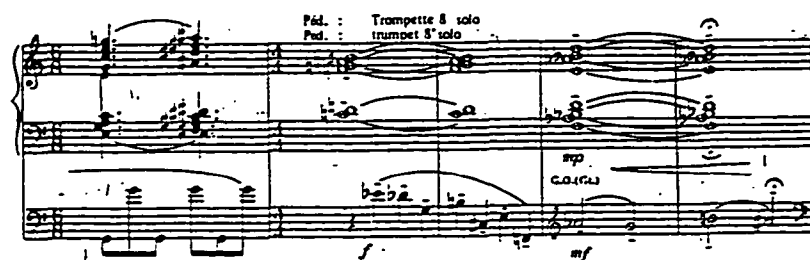


This motive is paraphrased twice on pages 12 and 13 (lines four and one respectively, mm. 16-21). Here, the first three pitches only are recalled transposed up a major 2nd. The rhythms are different from each other and from the original statement. (See Example 34 below.)



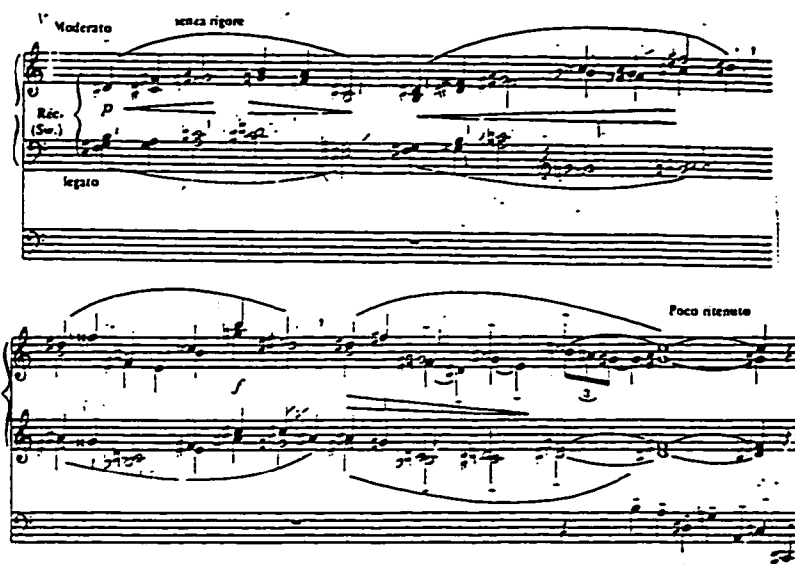
Example 34. Hakim, *Symphonie en Trois Mouvements*,
Mouvement II, pp. 12-13 (lines 4-1), mm. 16-21.

The pedal motive makes its final appearance in the third movement (p. 27, 4th line, mm. 97-98). The intervallic relationship is retained, but the rhythm is altered to quarter notes only (as was seen in an earlier example). It is also transposed up a perfect fourth from the original. (See Example 35 below.)



Example 35. Hakim, Symphonie en Trois Mouvements,
Movement III, p. 27, line 4, mm. 96-100.

The second theme, treated cyclically in the Symphonie en Trois Mouvements, is chromatic and has a chorale-like texture. It comprises four phrases (indicated by slurs) with breath marks after the second and third. Because of the lack of barlines, it appears to be ametric and almost improvisatory. (See Example 36 below.)



Example 36. Hakim, *Symphonie en Trois Mouvements*,
Movement II, p. 11, lines 1 and 2, mm. 1-2.

This theme is restated in the third movement as one of the central themes on page 27, lines 1-4, mm. 89-99. It is transformed by the following processes: While the original version seems ametric, it is framed within a 12/8 time-signature. The texture is changed from four voices to an uneven one, ranging from five to nine voices in the manuals. It is also noticeable that it is now accompanied by an undulating pedal part. The melody (unchanged) is transposed up a major 3rd. The rhythm is augmented by one-and-a-half times, thus it is in essence unaltered. (See Example 37 on the following page.)

Poco lento, espressivo e libero

mp legato possible

Féd. : Trompette 8 solo
Féd. : trumpet 8 solo

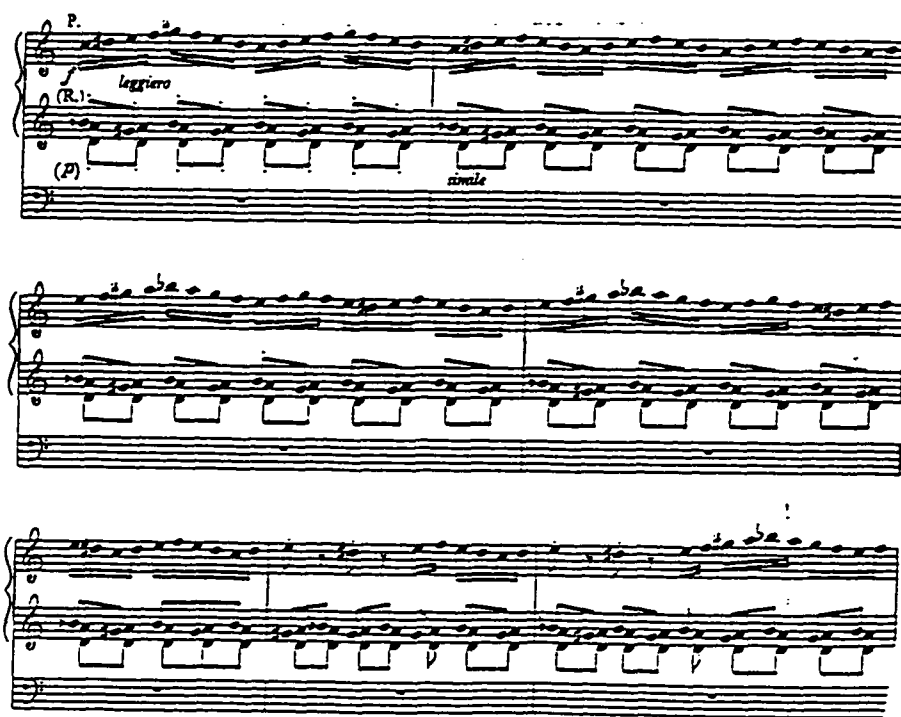
mp C.5037 mf

Example 37. Hakim, *Symphonie en Trois Mouvements*.
Movement III, p. 27, lines 1-4, mm. 89-99.

In the *Rubaiyat* suite, there are seven themes, motives, and ostinato patterns that return in later movements. They are theme 1 (pp. 1-2, mm. 4-14, right hand), pedal motive (pp. 5-7, mm. 64-85),

motive 'r' (p. 6, m. 68, manuals), motive 4 (p. 6, m. 66, manuals), motive 'y' (p. 6, m. 73), motive 'z' (pp. 6-7, mm. 75-77, manuals), and the left hand ostinato (p. 7, mm. 83-84). This material, presented in the form of themes, motives, and ostinato patterns, reappears in its original or altered form. To aid the reader, each theme, motive and ostinato pattern under examination will first be illustrated, followed by a comparative commentary.

Theme 1: (see Example 38 below)



Example 38. Hakim, Rubaiyat, Movement I, p. 1, mm. 4-10.

Theme 1 recurs in movements three and four. In the earlier movement, it is seen on page 26 (mm. 37-40, right hand) and pp. 27-28 (mm. 48-49, right hand). This time the direction of scalar motion is opposite to the original version. After six groups of sixteenth notes, two quarter notes (a single note and chord in each hand) interrupt the flow. The function of this motive here is to demarcate a section, thus it serves as a central theme. (See Example 38a below.)

The image shows a musical score for piano. It consists of two systems of staves. The first system has three staves: the top staff is the right hand (R.) with a 'G.: Tutti' marking above it; the middle staff is the left hand with a 'glissando' marking; and the bottom staff is the pedal part marked 'Péd.: - Bassoon 16' - 32''. The second system continues the musical notation for the right and left hands. The notation includes various note values, rests, and dynamic markings like 'mf leggiero'.

Example 38a. Hakim, Rubaiyat, Movement III, p. 26, mm. 36-38.

In Movement IV, the right hand ostinato pattern on pp. 39-41, mm. 36-48 bears a relationship to theme 1. Here the ostinato is composed of three identical groups of eight sixteenth

notes in ascending motion, and one group of eight sixteenth notes descending. In the original version, the eight sixteenth-note pattern ascends then descends. The function here is as an ostinato pattern and as a central theme. (See Example 38b below.)

R.P.G. Péd.: Tutti, Copulas, Tirasses

The image shows two systems of musical notation for a piano piece. The first system is labeled 'R. mf leggero' and the second system is labeled 'mf'. Both systems show a repeating eighth-note pattern in the right hand, which is a central theme. The notation includes a treble clef, a key signature of one flat, and a 4/4 time signature. The first system has a measure rest in the right hand, and the second system has a measure rest in the left hand. The notation is in a standard musical style with a clear emphasis on the repeating eighth-note pattern.

Example 38b. Hakim, Rubaiyat, Movement IV, p. 39, mm. 36-39.

Pedal Motive:

Meno mosso (♩ = 116)

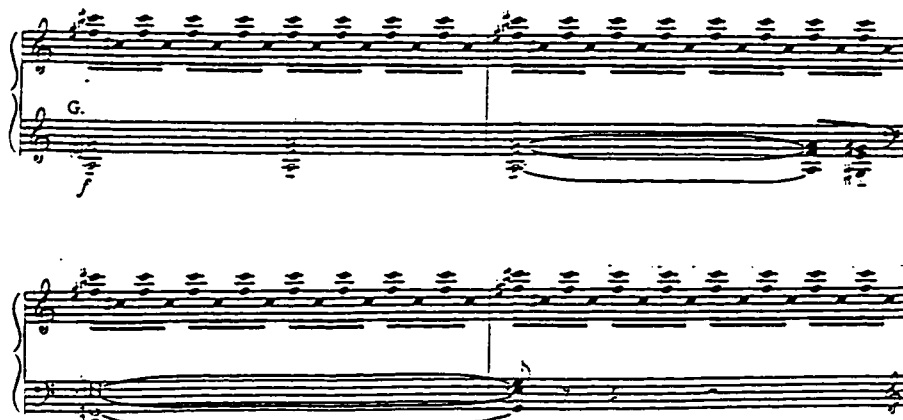
R.P.G. Péd.: Tutti, Copulas, Tirasses
Deciso (♩ = 141)

G. *ff* *leggero*

Péd.: • Tir. G.
declamato

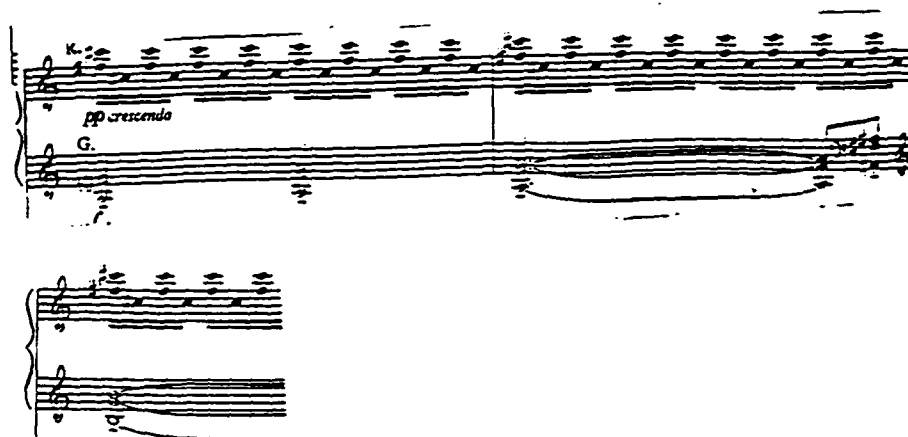
Example 39. Hakim, Rubaiyat, Movement I, pp. 5-6, mm. 64-72.

Example 39 on the previous page shows a five-note motive that is used as a rhythmic and melodic ostinato in Movement I, but reappears in Movement IV in various guises. It is first seen on pp. 37-38, mm. 20-27 as a harmonized theme in the left hand. It is rhythmically transformed from the original (three quarter notes, eighth note, quarter note) to two half notes, a dotted half note tied to an eighth note, and another dotted-half note. Hakim shows a predilection for utilizing the technique of octave displacement, therefore one must note pitch classes to gain a sense of the melodic transpositions. The original pedal motive contains E^b , E^b , E^b , D^\sharp , and F^b , while here the two statements are comprised of A^b , A^b , A^b , G^\sharp , and G^b and A^b , A^b , A^b , A^\sharp , and B^b . In the first instance, the first four notes are transposed up a 4th and the fifth note is altered in intervallic relationship. The latter shows melodic consistency with the first three pitches only. (See Example 39a below.)

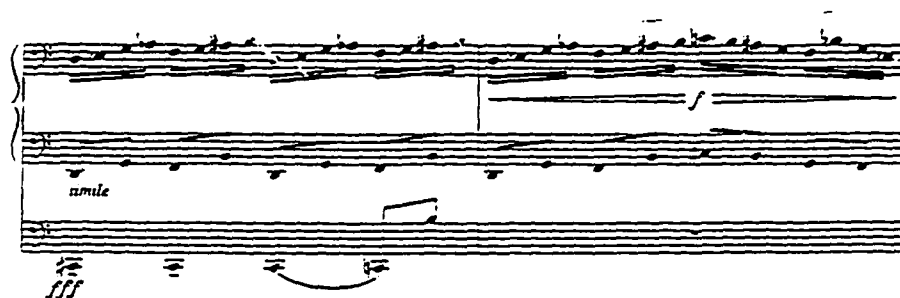


Example 39a. Hakim, Rubaiyat, Movement IV, pp. 37-38,
mm. 20-26.

(Example con't.)



On page 40 in the pedal part at mm. 40-46, another version of this motive is featured. This time it is more similar to the original form than in the previous example (appearing in the pedals unharmonized), and it occurs as an ostinato. The rhythm is almost identical, except that the last pitch is altered from a quarter note to an eighth note. The rhythmic and melodic motivic ostinato is developed to include other pitches as shown in Example 39b. One observes C#, C#, C#, C \flat , and B \flat ; C#, C#, C#, D \flat , and E \flat ; E \flat , E \flat , E \flat , D#, and D \flat ; and E \flat , E \flat , E \flat , F \flat , and F#.



Example 39b. Hakim, Rubaiyat, Movement IV, p. 40, mm. 40-45.

(Example con't.)



The fixed four-note pedal ostinato on page 47, mm. 119-123, bears rhythmic resemblance only to the pedal motive first used in Movement I, p. 5-6, mm. 64-73. The melodic relationship is lost as the first three pitches are not identical. The fifth pitch is absent. The material becomes C#, D^b, B^b, and A# and is used again as an ostinato figure. (See Example 39c on the following page.)



Example 39c. Hakim, Rubaiyat, Movement IV, p. 47,
mm. 119-121.

The motivic ostinato is extensively developed into a full-blown triumphant march on pp. 49-52, mm. 136-195. The thematic material, when present, is always in the top voice throughout this section. It starts at the Marziale at measure 136 in the left hand only, and there is considerable thickening of the texture at various sections of the march. It is evident that the fifth pitch is missing, even though the motive contains five notes. The second pitch is rhythmically transformed from one quarter note to a dotted-eighth note and a sixteenth note. It is important to note that a variety of rhythms are utilized within the apparent 4/4 meter, but the most predominant is quarter note, dotted eighth note, sixteenth note,

quarter note, quarter note. The general pitch relationship of this section observed in the first four measures is C^b, C^b, C^b, C^b, and Db; F[#], F[#], F[#], F[#], G^b; A^b, A^b, A^b, A^b, and Bb; and D[#], D[#], D[#], D[#], and E^b, as is shown in Example 39d below.

Marziale (J = 150)

G.

f marcato

G.

P. 1

mf

Péd.: Fonds 32', 16', 8', Tirasse R.

mp

simile

simile

Example 39d. Hakim, Rubaiyat, Movement IV, pp. 49-50
mm. 136-148.

The final reference to this motive is found in the left hand (pp. 55-56, mm. 216-225). This is reminiscent of Example 39a, but this time the first four pitches are in octaves instead of three-note chords, and the fifth pitch is prolonged. It is altered from a quarter note to a dotted-half note that is tied to an eighth note. The pitch class relationship is very consistent in this occurrence. One observes that the first three pitch classes are identical, after which the fourth and fifth descend by semitones. (See Example 39e below.)

The image displays three systems of musical notation, likely for piano. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The notation includes various dynamics such as (p), (f), (ff), and (G.), and features like ties and slurs. The motive is characterized by a sequence of pitches that are mostly in octaves, with a final prolonged pitch.

Example 39e. Hakim, *Rubaiyat*, Movement IV, pp. 55-56, mm. 216-217, mm. 220-221, and mm. 224-225.



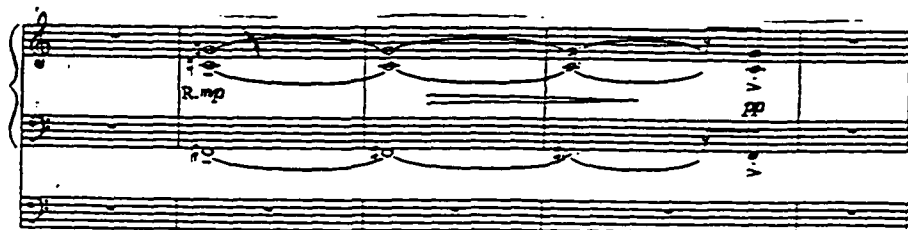
Example 40a. Hakim, Rubaiyat, Movement II, p. 15, mm. 1-2.

Bourdon 3'
Montre 3'; Péd.: Clairon doux 4
Dolente (♩ = 66)

G. *mf*

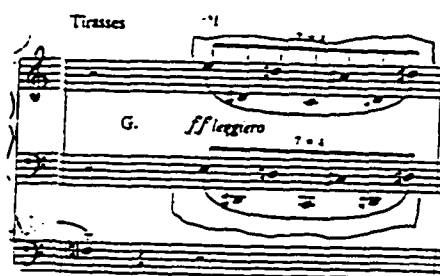
f ma dolce

Example 40b. Hakim, Rubaiyat, Movement II, p. 20,
mm. 50-56.



Example 40c. Hakim, Rubaiyat, Movement II, p. 21,
mm. 63-67.

Motive 4: (See Example 41 below.)



Example 41. Hakim, Rubaiyat, Movement I, p. 6, m. 66.

This seven-note one-measure motivic idea (featuring leaps of 7ths and 9ths) reappears in Movements II, III, and IV of the work. It is premiered on page 6 with pitch classes E^{\flat} , D^{\sharp} , D^{\flat} , C^{\flat} , C^{\sharp} , D^{\flat} , and D^{\sharp} . There are two occurrences of the event in the second movement. These are cited on p. 15, mm. 2-5; and p. 20, mm. 58-59.

In both instances, the first seven pitches are unaltered, after which the idea is elongated by adding several other notes of different pitch classes, and the interval of a 2nd is at times incorporated. (See Example 41a below.)



Example 41a. Hakim, Rubaiyat, Movement II, p. 15, mm. 3-4.

On page 23-24, mm. 5-17 of the third movement, there is a very innovative manipulation of the motivic material. It is in diminution and fragmentation. The regular/systematic intervallic relationship seen in the first movement (alternation of a 9th down, 7th up) has broken down to include octaves and upsweeping arpeggios of 9ths only. The presented fragments are often separated by rests and other rhythmic and melodic material. (See Example 41b on the following page.)



Example 41b. Hakim, *Rubaiyat*, Movement III, p. 23,
mm. 5-11.

Motive 4 permeates the fourth movement of the suite. Some of its occurrences include (pp. 35-36, mm. 1-15; left hand and pedal ostinato patterns on pp. 38-39, mm. 28-35; the ostinato pattern in the manuals on pp. 45-46, mm. 90-117; the pedal four-note motivic ostinato previously cited in example 39c; the intervallic relationship

of a 7th between the top and bottom notes in the left hand chordal ostinato, pp. 50-51, mm. 146-178; and the pedal ostinato on p. 56, mm. 228-231). Generally, in all the aforementioned, one will observe leaps of 7ths and/or 9ths displayed as the predominant intervals. Example 41c below illustrates this point.

R.P.G. Péd.: Tumi, Copulas, Tirasses
 Allegro agitato (♩ = 160)

G. *ff* *leggero*

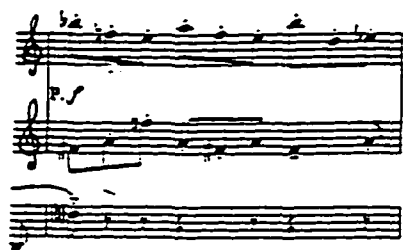
ff *leggero*

p

ff molto articolato e sempre staccato

Example 41c. Hakim, Rubaiyat, Movement IV, p. 35, mm. 1-5.

Idea 'y': (See Example 42 below.)



Example 42. Hakim, Rubaiyat, Movement I, p. 6, m. 73.

This short eighth-note motivic figure is restated in its original form in Movement II, p. 19, mm. 34-43 (except for the omission of the pedal pitch F). The figuration is elongated here to include many other notes, but the basic rhythmic and melodic contours are present. (See Example 42a below.)



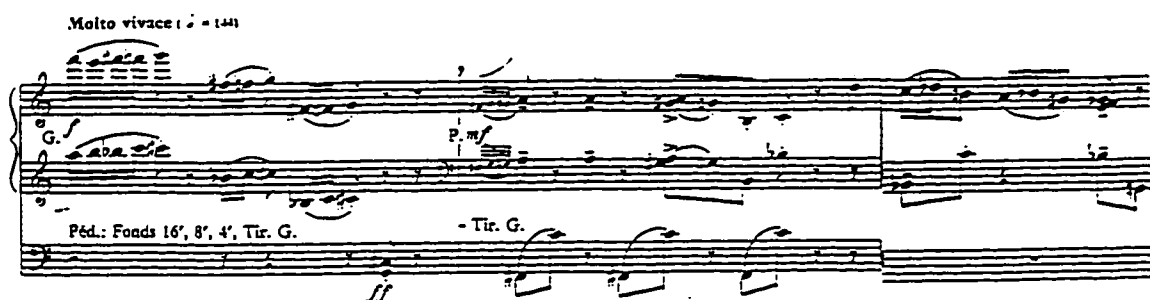
Example 42a. Hakim, Rubaiyat, Movement II, p. 19, mm. 34-43.

Motive 'z': (See Example 43 below.)



Example 43. Hakim, Rubaiyat, Movement I, p. 6-7,
mm. 75-77.

This short three-measure event, which features a wealth of rhythmic and melodic ideas, is seen again at the beginning of Movement III (p. 23, mm. 1-3), disguised by octave displacements and repeated segmentations of the three-note acciaccatura, found at the beginning of m. 76 (as illustrated above). It is noticeable that the rhythm of the acciaccatura is transformed to two sixteenth notes and an eighth note. The idea returns once more on p. 28, mm. 57-60 in a manner similar to that found on page 23, but the octave displacements are arranged differently. (See Examples 43a and b below.)

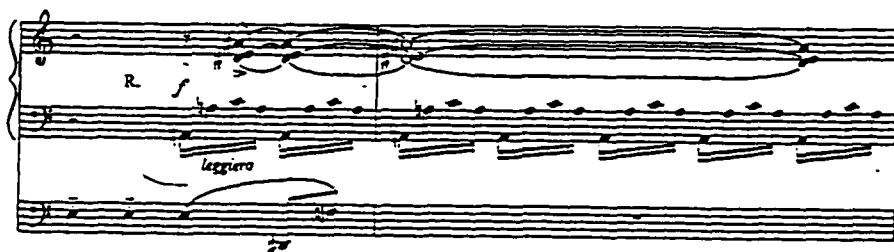


Example 43a. Hakim, Rubaiyat, Movement III, p. 23, mm. 1-3.



Example 43b. Hakim, Rubaiyat, Movement III, pp. 28-29, mm. 57-60.

Left Hand Ostinato: (See Example 44 below.)

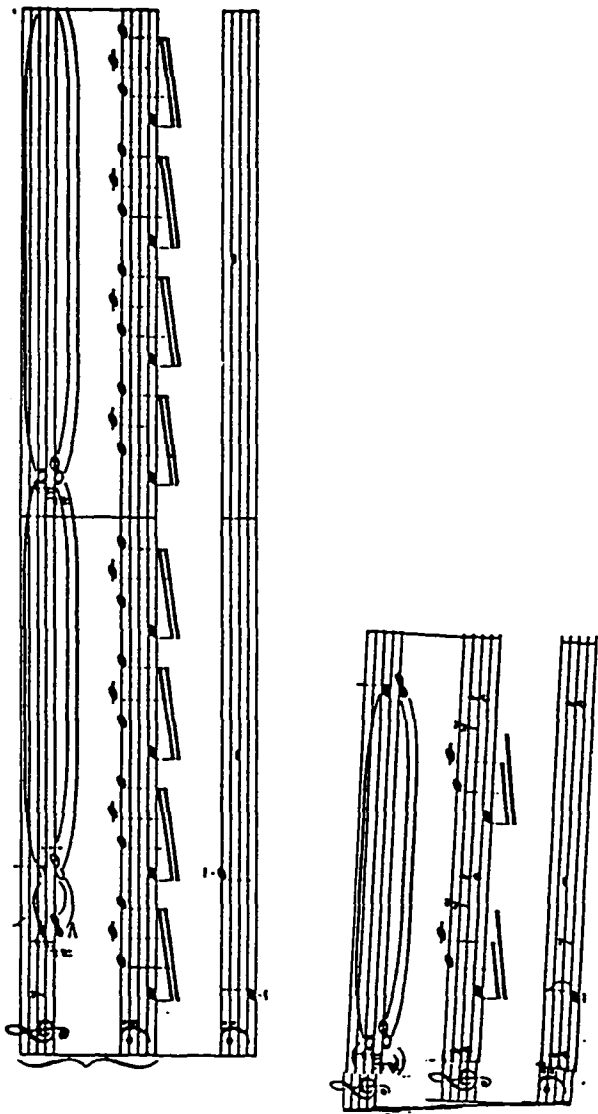


Example 44. Hakim, Rubaiyat, Movement I, p. 7, mm. 83-84.

The fixed four sixteenth note Alberti bass ostinato pattern occurs again in a more extended version in Movement III (pp. 31-33, mm. 83-101). The pitches are identical to the original version, except that in the first three measures (mm. 83-85) and m. 92, the order of pitches is altered from A^{\flat} , A^{\flat} , C^{\flat} , and A^{\flat} to C^{\flat} , A^{\flat} , A^{\flat} , and A^{\flat} . Some fragmentation of the four-note cell occurs in m. 101 where the fourth pitch is dropped. The two resulting three-note patterns are separated by rests. Example 44a below and 44b on the following page will illustrate these characteristics.

The image displays three systems of musical notation for piano accompaniment. The first system shows a right-hand melody with a slur and a left-hand Alberti bass pattern. Below the first system, the text "Péd.: Fonds doux 32', 16', 8'" and "leggerissimo" are written. The second and third systems continue the bass pattern with various fingering and articulation markings.

Example 44a. Hakim, Rubaiyat, Movement III, p. 31, mm. 82-88.

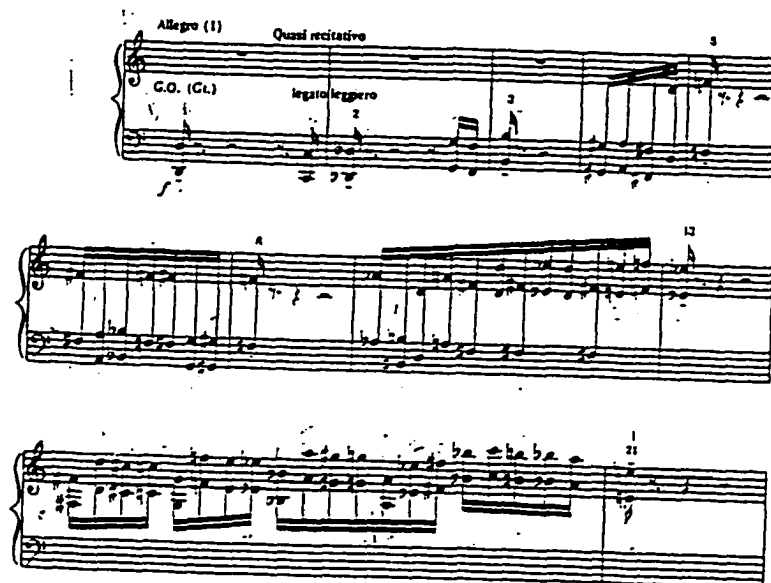


Example 44b. Hakim, Rubaiyat, Movement III, p. 33, mm. 99-101.

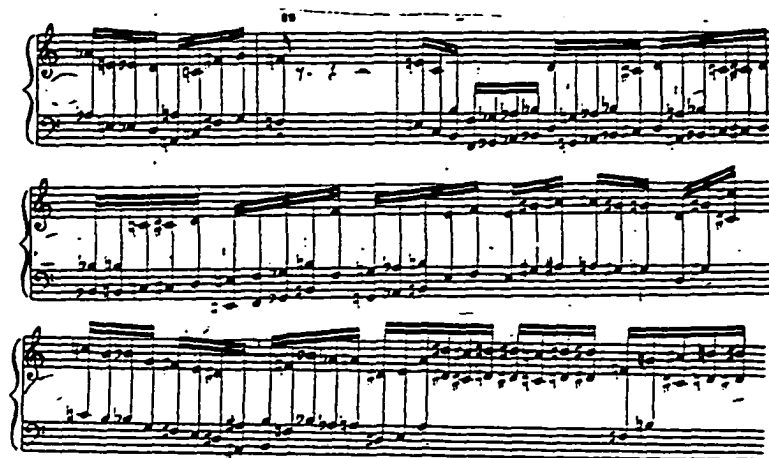
Use of Mathematical Formulae

Naji Hakim applies the first thirteen terms of the Fibonacci arithmetical series in the first movement of the Symphonie en Trois Mouvements. The piece is based on a Biblical verse "...I came that they may have life, and have it abundantly" (John 10, verse 10). To represent the religious philosophy of increasing life, the composer determines the number of sixteenth notes in each section by employing the first 13 terms of the arithmetical series. To compute this series, add each number to the number preceding it. One thus observes 1, then $1+1 = 2$, then $2+1 = 3$, then $3+2 = 5$, then $5+3 = 8$, and so on. The piece begins with one sixteenth note, then increases as follows: 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, and 377. From the first to the twelfth entry (pp. 1-5), the writing is for manuals only. The piece is linear and transparent, with both hands playing an octave apart throughout the main body of the work. At the thirteenth entry (p. 5, last pitch to p. 9, line 2, mm. 3651), the pedals are assigned a part that doubles the manual pitches at strategic points, creating the cyclical pedal theme (discussed earlier on the first page under the heading "Cyclic and Transformation Techniques").

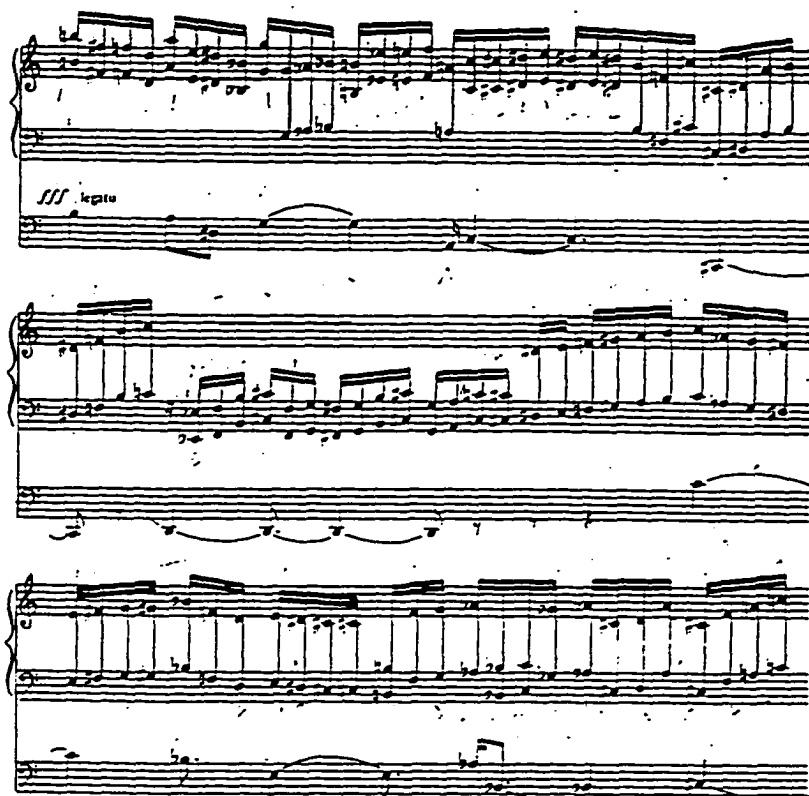
The Coda, starting on p. 9, 3rd line to p. 10, final line, mm. 52-67), is based on the pedal theme by way of melodic contour. Here, the manuals are two octaves apart (except for the last eight measures), and the pedals double the pitches an octave lower. Examples 45a through 45d illustrate the definitive characteristics of this piece.



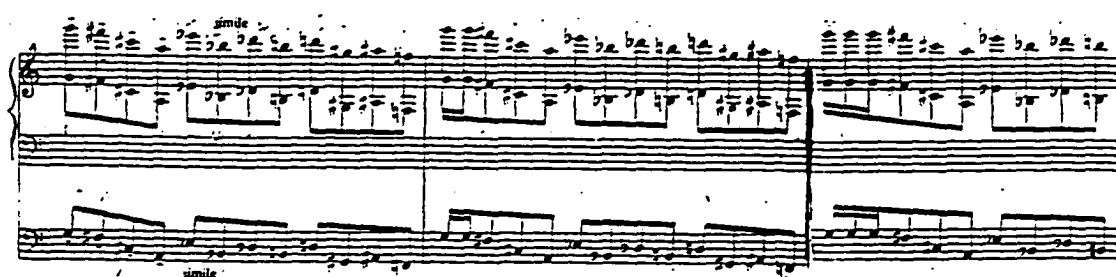
Example 45a. Hakim, Symphonie en Trois Mouvements
 Movement I, (First 7 entries), p. 1, lines 1-3, mm. 1-10.



Example 45b. Hakim, Symphonie en Trois Mouvements,
 Movement I, (section of 11th entry), p. 3, lines 1-3, mm. 19-22.



Example 45c. Hakim, Symphonie en Trois Mouvements,
Movement I, (Section of 13th entry), p. 6, lines 1-3, mm. 37-39.



Example 45d. Hakim, Symphonie en Trois Mouvements,
Movement I, (Section of Coda), p. 9, line 3, mm. 54-56.

Use of Quartal, Quintal and Secundal Harmonies

Because of the frequent use of quartal, quintal, and secundal harmonies in some of the previously cited examples, this discussion will not be lengthy. Rather, it will be selective using a few representative examples illustrating how these sonorities are employed.

In the works examined, Naji Hakim often uses chords composed of fourths and fifths mixed together. Open fourths and fifths are used mainly in ostinato patterns. An example of chords built on fourths is seen on p. 51 of the Rubaiyat suite in the left hand ostinato. (See Example 46 below.)



Example 46. Hakim, Rubaiyat, Movement IV, p. 51, mm. 163-166.

The open fifth appears in the left hand on page 16 of the Rubaiyat suite, mm. 14-15 as an ostinato pattern. Example 47 on the following page illustrates this.



Example 47. Hakim, Rubaiyat, Movement II, p. 16, mm. 14-15.

Examples 48a and b below highlight the composer's use of mixed chords comprising fourths and fifths. These are taken from page 30, mm. 331-334 of Memor, and page 5, mm. 52-55 of the Rubaiyat suite, respectively.



Example 48a. Hakim, Memor, p. 30, mm. 331-334.



Example 48b. Hakim, Rubaiyat, Movement I, p. 5, mm. 52-55.

Hakim uses similar techniques in the second movement of Symphonie en Trois Mouvements (p. 15, lines 1-3; and p. 16, line 4), as well as in the second movement of The Embrace of Fire (p. 12, mm. 4-8) where he builds chord clusters based mainly on seconds. (See Examples 49a, 49b and 49c below.)



Example 49a. Hakim, Symphonie en Trois Mouvements, Movement II, p. 15, lines 1-3, mm. 40-45.

(Example con't.)



To primo.
 Rec. : Flûte 8 solo
 Sw. : Flûte 8' solo
 C.O. : Flûte harmonique 8 solo
 CL. : Harmonic flute 8' solo
 Rec. (Sw)
 p
 mp

Example 49b. Hakim, Symphonie en Trois Mouvements,
Movement II, p. 16, line 4, mm. 53-56.

5 Assez vif et féroce (fierce and rather fast) $\text{♩} = 120$

staccato martellato (hammered)

G.O. (Gr.)

ff

Réact boîte fermée
Swell box closed

Example 49c. Hakim, The Embrace of Fire, Movement II,
p. 12. mm. 4-7.

Use of Hocket Techniques

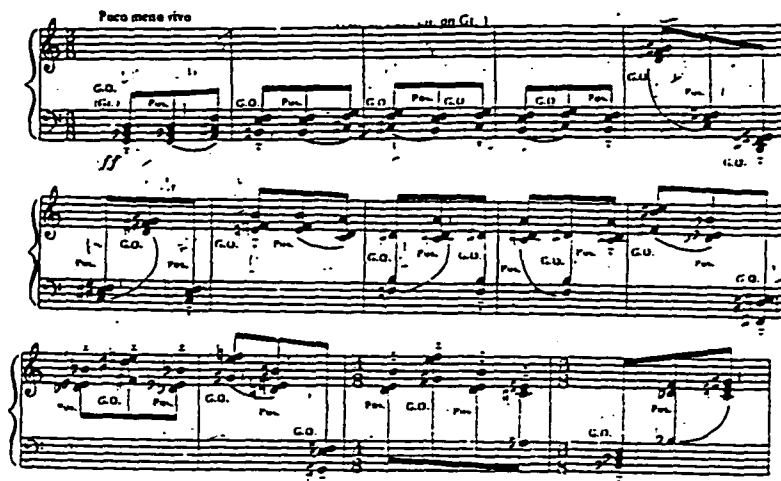
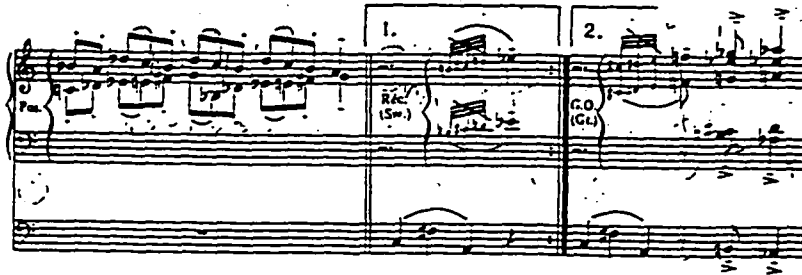
Hakim uses hocket and some echo techniques in several of his compositions, evoking effects ranging from startlingly dramatic, to ethereal. He achieves this by changing manuals (thus registration) while striking the same chord patterns, changing manuals and changing the pitch class, dividing thematic material between manuals and pedals, changing the octave tessitura of the material while playing on the same manual, and changing both the manuals and octave tessitura. Examples of some of the above can be cited in the following compositions: Symphonie en Trois Mouvements. Movement III (p. 20, lines 1-2, mm. 30-39; p. 23, and p. 26, lines 3-4, mm. 85-88); The Embrace of Fire, Movement II (p. 16, mm. 31-34), and Movement III (p. 37, mm. 23-25); "Prelude" from Hommage à Igor Stravinsky (p. 2, mm. 10-15), and the "Final" from the same work (p. 45, m. 189).

Examples 50a, 50b, and 50c illustrate the use of hocket by changing manuals. Example 50c further illustrates the use of this technique where the central idea is distributed between pedals and three manual keyboards.

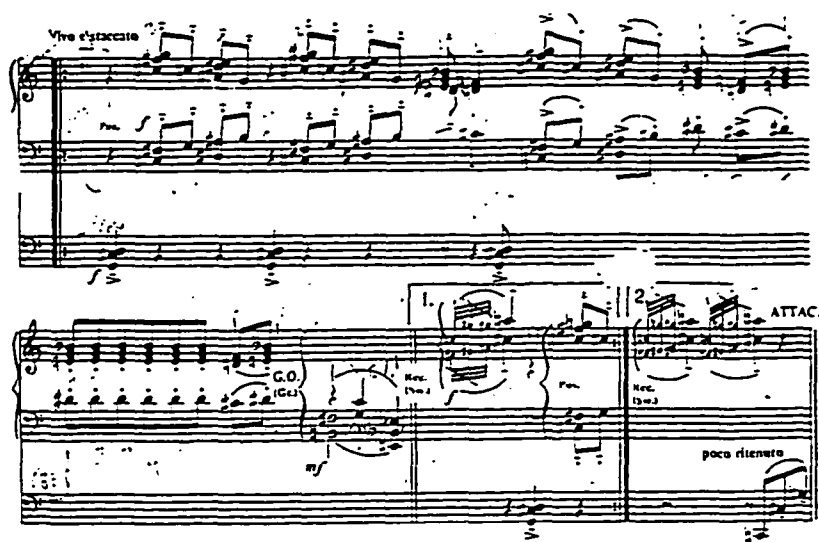


Example 50a. Hakim, Symphonie en Trois Mouvements, Movement III, p. 20, lines 1-2, mm. 1-4.

(Example con't.)

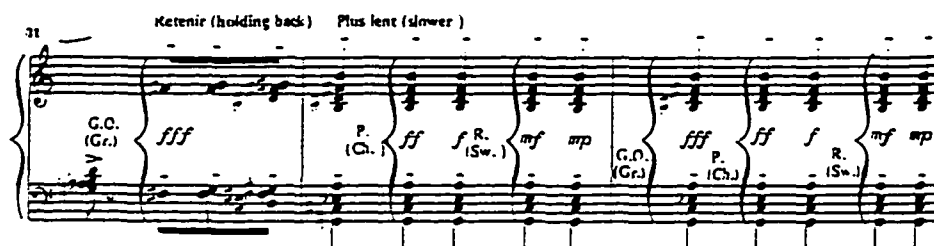


Example 50b. Hakim, *Symphonie en Trois Mouvements*,
Movement III, p. 23, lines 1-3, mm. 30-43.



Example 50c. Hakim, Symphonie en Trois Mouvements.
Movement III, p. 26, lines 3-4, mm. 85-88.

The ensuing illustration, from the second movement of The Embrace of Fire, shows the hocket technique applied to a fixed ostinato chord pattern, played on three different manual registrations. (See Example 51 below.)



Example 51. Hakim, The Embrace of Fire, Movement II, p. 16,
mm. 31-34.

(Example con't.)



Example 52 below, taken from the "Prelude" of Hommage à Igor Stravinsky, shows how manual changes (Positiv to Grand-Orgue) contribute to a hocket effect. This hocket is further enhanced by a big change in tessitura, and the total effect of the passage evokes a ghost-like effect.



Example 52. Hakim, Hommage à Igor Stravinsky, Movement I,
mm. 10-14.

In the final two examples of hocket, echo effects are created by playing the same pitch class in three different octave registers on the same manual, and by striking a chord on a quiet registration, which is preceded by an appoggiatura played forte from another keyboard. Example 53 illustrates the former technique, while Example 54 features the latter.



Example 53. Hakim, The Embrace of Fire, Movement III, p. 37,
mm. 23-25.



Example 54. Hakim, Hommage à Igor Stravinsky, p. 45.
m. 189, line 2.

CHAPTER 3

SUMMARY AND CONCLUSION

This study reveals that the forms used by Hakim include arch forms (simple and complex), five-part form, rondo, sonata allegro, theme and variations, modified traditional forms as well as non-traditional forms. Traditional forms are expanded and developed as was pointed out in the third movement of the Rubaiyat suite, where the composer creates modified sonata structure (A B C D A' B Coda) with non-traditional key relationships. An example of a modified arch form appears in the first movement of Hommage à Igor Stravinsky where the form is (A B A B C D E F B' A' B' F') and F' is derived from A and B.

The cited examples of pieces comprising developed traditional structures include the third movement of Symphonie en Trois Mouvements, a rondo in which the principal A theme is modified each time it recurs, Memor, a freely composed symphonic theme and variations with long interludes between and within some variations, and the "Final" from Hommage à Igor Stravinsky, a systematically written double theme and variations, where each theme is varied four

times and the second theme has interludes separating the variations. In the fourth movement of the Rubaiyat suite, Hakim breaks away from traditional structures in favor of an unusual format (Introduction A B C D E D' F G A B').

All of the organ works in this study revealed that the composer shows a predilection for the use of ostinato techniques. Hakim applies this compositional device in many ingenious ways: in accompaniments, in superimposed rhythms and melodies, in melodic and harmonic sequences, and to demarcate entire sections. Furthermore this device is applied in movements of the composer's works that are based on borrowed material as cited in The Embrace of Fire as well as the Hommage à Igor Stravinsky.

Cyclical and transformation techniques are employed in two works Symphonie en Trois Mouvements and Rubaiyat. Two themes are treated in this manner in the second movement of the Symphonie en Trois Mouvements. The second work contains seven themes and motives (all appearing in the first movement) that provide the material on which the other three movements are constructed. When they reappear in the latter movements occurrences are sometimes in their original format; at other times these themes are transformed in various ways including melodic transpositions, thematic inversions, altered rhythms, altered melodies, paraphrasing, fragmentation, textural changes, and development of motives into lengthy sections. Frequently thematic transformation occurs through the use of octave displacement. It therefore becomes necessary to note the pitch classes rather than intervallic relationships when comparing principal ideas.

The composer applies quotation techniques in a similar manner similar to that of his cyclical treatment of themes and motivic ideas. He quotes materials from music of other composers as well as Gregorian chant. These include Le Sacre Du Printemps and L'Oiseau De Feu by Stravinsky in Hommage à Igor Stravinsky and Gregorian chants in The Embrace of Fire and Symphonie en Trois Mouvements. Many of the techniques mentioned in the previous paragraph are used, with the exception of the development of motives into lengthy sections. These include paraphrasing, melodic and rhythmic alterations, fragmentation, and textural changes. Furthermore it was discovered that the essence of the thematic and rhythmic material from Stravinsky's "L'Adoration de la Terre," and "Danse Infernale de Tous Les Sujets de Kastchei" are evoked in the first and second movements of Hakim's Hommage à Igor Stravinsky.

Hakim's application of the Fibonacci mathematical series in the first movement of Symphonie en Trois Mouvements is mainly programmatic. The increasing sixteenth notes in each of the 13 sectional entries helped him to realize the philosophy of "increasing life" as dictated in the Biblical passage.

The composer, like other composers of the late nineteenth century and the twentieth century, employs quartal, quintal, and secundal harmonic language. This creates new sonorities, and emancipates traditional chord and key relationships.

Hocket and echo techniques are used in the Symphonie en Trois Mouvements, The Embrace of Fire, and the Hommage à Igor Stravinsky. They are accomplished by diverse means such as changing the manuals, dividing thematic material between different manuals,

dividing material between pedals and manuals, and by changing the octave tessitura of the material while playing on the same keyboard.

Naji Hakim acknowledges an admiration for Stravinsky, Messiaen, Langlais, Beethoven, Vierne, and Ravel. After analyzing the Hakim works used for this study, it may be concluded that the influences of these composers permeate the composer's style. Rhythmic and ostinato usage bear a relationship to Stravinsky's early works (particularly the ones from which the quotations were taken). The rhythmic variety and ingenious rhythmic interplay characteristic of Hakim's style are strikingly illustrated in the first 125 measures of Memor.

Messiaen's influence seems to be in the application of programmatic writing on religious themes. Naji Hakim often depicts Bible verses in his works, as well as verses from other religions (example the Sulfistic Quatrains of Omar Khayyam).

The composer's use of quartal and quintal harmonies, as well as octave doubling of the manual keyboard pitches in the pedals, may be linked to Langlais. Like Langlais, Hakim incorporates Gregorian chant in some of his pieces and changes the note values of the chants.

Vierne's influence is perceived in the employment of cyclical techniques. In fact the Symphonie en Trois Mouvements is dedicated to Louis Vierne, who used this technique in his fifth and sixth organ symphonies. Many applications of cyclical technique mentioned earlier are to be found in the Vierne works. However, Hakim shows more creativity particularly in the Rubaiyat suite where seven themes and motives in the first movement become the material on which the other movements are built. In Vierne's Sixth Organ Symphony,

only one theme seen in the first movement is treated cyclically (in the other four movements) by multiple transformations. The other movements have their own principal themes.

Beethoven's influence on Hakim is manifested in his predilection for the expansion of forms and the use and development of motivic themes. Beethoven showed a fondness for developing motivic themes in his sonata-form movements as well as expanding variation technique. Some of Hakim's organ works exhibit expanded rondo as well as theme and variation forms. His themes are often motivic. In the last movement of the Rubaiyat suite, the Marziale section is comprised of a short five-note motive that is developed to form an entire section.

Hakim's writing shows some impressionistic elements. These are evidenced by his tying of notes over the barline that assist in negating strong and weak beats. These are influences of Ravel and Debussy.

Before concluding this study it is important to note that while acknowledging all the influences, Hakim has a distinct style. The most distinguishing characteristic is the incorporation of a variety of rhythmic and melodic ostinati patterns in each work. Although this may seem to classify him as a minimalist, the principal differences are the variety and creative alterations of the ostinati. This explains why his pieces at times have so many short sections. Other important features are the spontaneity and essential primitivism apparent in his music. This is sensed even though his works are sometimes very systematically structured (for example his themes and variations). In this ten-year era in which the works were written,

Hakim's style seems somewhat eclectic (which is typical of many composers of the twentieth century). It would be interesting to see if his present style changes significantly in future compositions.

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VITA

Hope Alysia Davis, daughter of Dorothy and the late Lawrence Davis is a native of Kingston, Jamaica (West Indies). Her early education and musical training was in Jamaica where she earned three L.R.S.M. diplomas in music (Licentiate of the Royal Schools of Music in Piano Performance, Piano Teaching, and Organ Teaching); the F.T.C.L. (Fellow of the Trinity College of Music in Piano Performance) and the A.(MUS)T.C.L. diploma (Associate in Music from the Trinity College of Music in the Teaching and Practice of Compositional Techniques). These were completed by 1986.

While in Jamaica Miss Davis engaged in many diverse musical activities which included teaching in the public school systems, serving as a church musician in all capacities (organist/pianist, organist/choir director and director of arts programs), serving as a violist in the Jamaica Philharmonic Symphony Orchestra and teaching privately piano, flute, and guitar.

She left Jamaica in 1986 to pursue graduate studies in music in the United States of America and earned the master of arts degree in Music Education from the University of Wyoming in 1987. While there, she played viola in the University of Wyoming Symphony

orchestra and specialized in Orchestral and Choral Conducting. After pursuing further graduate studies in music at the University of Southern Mississippi, she was awarded a French Government Scholarship in 1989 to study organ, choral conducting, Orff and Kodaly Methods, and to conduct research in Paris, France. During her one-year sojourn, she earned the Diplôme en L'Exécution de L'Orgue from L'Institut Catholique de Musique de Paris. She then returned to the United States of America in 1990 to pursue the Doctor of Musical Arts Degree in Organ Performance and Composition at the Louisiana State University.

Miss Davis is an active musician (teacher, performer, composer, arranger and church musician).

DOCTORAL EXAMINATION AND DISSERTATION REPORT

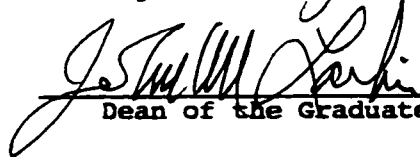
Candidate: Hope Alysia Davis

Major Field: Music

Title of Dissertation: An Examination of Compositional Techniques
in Selected Organ Solo Compositions of
Naji Hakim

Approved:

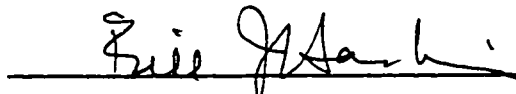

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